

SEVEN DAYS

FREE

TOO BIG
TO BUILD?

PAGE 15
Burlington housing
proposal riles the Hood

SOCK and AWE

How Ric Cabot and Darn Tough Vermont
saved the last hosiery mill in New England

BY PAULA SCUTLY FAS

TOLL NUMBERS

PAGE 32

At 87, the doctor is still in

HUSBAND & WIVES?

PAGE 34

A scholar's case for polygamy

DOWN IN THE DIRT

PAGE 35

Gourmet cooking with compost

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Spring 2013

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right if the calendar had included both male young men and women? Confusing, isn't it? What exactly are the rules?

Edward Kimchi
CALAIS

MUDE IF I WANT TO

I find Sheila Perle's assessment of the "Hot Campus" calendar as "very objectified photos of women" and her statement about it as making more than 100 models in a limited price (\$14.95) to be "Hot Campus" Nude Calendar After Unsolicited Mail, (November 7). Tom Gilbert clearly states that "the models were all willing volunteers, and none felt objectified." There is nothing offensive about making the informed choice to display one's body and/or sexuality, and to state otherwise is to deny women's agency. As a professional model who has been photographed in various stages of undress, I can state with confidence that my nudity is my choice; my existence otherwise, even in the name of "serving" art, denies me that choice. My level of femininity holds female agency and autonomy paramount. Disagreeing with a woman's personal choice is no reason to deny her the right to make it.



Serra Makala
BURLINGTON

FAIR AND WELL WRITTEN

Just wanted to say Kathryn Flagg's story was beautifully written, concise and absolutely fair to the people and places involved ("My Side of the Mountain," November 7). Well done! Some of the best writing I've encountered in Seven Days. More from Kathryn, please!

Tim Pukstemon
CRAFTSBURY COMMON

CAUTION TO THE WIND

"My Side of the Mountain" (November 7) was as impressive, well written and balanced piece by Kathryn Flagg as the debate and controversy about wind power as our new desired solution. The central question is: When the federal subsidy ends at the end of the current wind-boom construction, are these wind turbines that are on the top of Vermont's least and soil what we really want to leave as our legacy for future generations?

Another critical question: What is the long-term plan?

While the cost to maintain these turbines starts cutting down and more into the profit line, will we see these wind turbines as aging rust buckets standing at half speed or idle?

Custom to the wind, if you will, of Gey's columns new "advisory and oversight review committee" to the FSR, with our member being former House Speaker Guy's resignation. It's no secret: this language is a strong pro-wind advocate. Steve Dyer and "My Side of the Mountain" give great perspectives on the sustainable need for limited wind power and exposed how we have fallen short.

Bob Devost
BIRCH

YES, IN MY BACKYARD

In response to "My Side of the Mountain" (November 7), you say that truth and justice look quite different depending on what side of the mountain you're standing on. On the truth is, we need a diverse mix of energy sources in order to ensure a secure energy future. The plan that our government has also recognized the wind for their energy source to be from renewable generation, and that the majority of Vermonters agree with this.

But the NIMBY response to this is outstanding. The truth is, we are going to need anything and everything that can be generated to keep electrical rates stable. It's not just that we should take responsibility for this energy, to support our own economy, and help our economy in state. There are sacrifices to be made with any energy generation, and sharing in responsibility on top of a mountain is a sacrifice much more bearable than responsibility removal, like in West Virginia. Industrial state wind is one of the most efficient ways that we can power our state, and it needs to be a part of the solution.

While solar is good, it would take 30,000 panels to generate the same amount of power that just one tower at Lowell produces. We need to support the development of all clean energy, especially wind, in order to take responsibility of our energy future. We need to say, "Yes, in my backyard."

Kerry Wilson
EAST CHARLESTON

SAY SOMETHING!

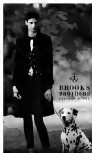
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contents

NOVEMBER 14-21, 2012 VOL. 18 NO. 18

LOOKING FORWARD



NEWS

- 14 Big Changes Are Coming to Burlington's Waterfront**
BY KAREN J. KELLEY
- 18 A New Apartment Complex Could Ease Burlington's Housing Crunch**
BY KAREN J. KELLEY
- 18 A Merrimack Company Turns Used Fryer Grease Into Heat and Power**
BY KEN PICKARD

ARTS NEWS

- 20 Seeing Spots — by Damien Hirst — at IFAVO Gallery**
BY KAREN J. KELLEY
- 20 Sherry Traver Underwood: Reflection on a Lifetime of Dance**
BY NIGAN JONES
- 22 Discovery Times Two: A Rarely Performed Work, a Voice Resonated**
BY AMY LILLY
- 22 App Review: Thrill Fender**
BY MICHAEL GERRIN
- 22 Darning Down on the Farm**
BY NIGAN JONES

REVIEWS

- 75 Music**
Soulé Mende, Soule Mende, Kyrstin Stykes, The Last Tapes 1962-1992
- 84 Movies**
The Sessions, Skyfall

FEATURES

- 28 Sock and Awe**
Manufacturing: How Rio DeBart and Dana Tough Vermont socked but loomery still in New England
BY PAUL HENRY
- 32 Told on Coll**
Hucklebeard, rebel politeries leads to five promotions
BY KATHY FLAHERTY
- 36 Spintert**
Fitness: Burlington's new outdoor cycling studio
BY SARAH TATE
- 38 Love Plus**
Eco: A Vermont prof says polygamy in the new marriage ritual
BY HANCO HARRISON
- 42 Milking It**
Books: Milk Money, Cash, Cow, and the Death of the American Dairy Farm
BY ERIK KARASHIAN
- 46 Camp Counsel**
Theater: Return of the Moor
BY ALICE LEVITT
- 50 The Earliest Roast**
Food: A gourmet meal is cooked as respect
BY CORIN HERRICK
- 54 Family Fusion**
Food: These Thai-Tajik dishes Catering is Take Out, What? Novel Journeys
BY ALICE LEVITT
- 70 File Under "7"**
Five local places you probably haven't heard
BY DAN BULLER

COLUMNS

- 12 Fair Game**
Open houses on Vermont politics
BY PAUL HENRY
- 24 Drawn & Panned**
Novel: Dispersal from the Gender for Gender Studies
BY LAURA TERRY
- 26 Hackle**
A Vermont caber's near view
BY JACOB HENRY
- 51 Side Dishes**
Food: Curry
BY CORIN HERRICK & ALICE LEVITT
- 71 Soundbites**
Music: Songs and words
BY AMY LILLY
- 76 Studio Profile**
Visiting Vermont's art studios
BY PAMELA PELTON
- 95 Mistress Move**
Your guide to love and lust
BY MISTRESS MAVE

STUFF TO DO

- 11 The Magnificent 7**
- 56 Calendar**
- 66 Classes**
- 70 Music**
- 78 Art**
- 84 Movies**



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straight cool
movers you missed
free will anthology
from nature
kites, tall tales
hike night!
this is Vermont
this modern world
tell the outdoors
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amazing all
personals

CLASSIFIEDS

47 vehicles C-4
48 housing C-2
49 services C-2
50 investments C-3
51 for sale C-4
52 buy the stuff C-4
53 C-5
54 legal C-6
55 support groups C-6
56 C-6
57 C-6
58 C-6
59 jobs C-7

VIDEO

Stuck in Vermont: George
Weekend: John Bismarck and other Vermonters who are stuck in Vermont so they can. The couple are with him as he finally in a day there and night has not out there in Hike Park.

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The Shumlin Shake-Up

A week after winning a second two-year term, Gov. **PETER SHUMLIN** presided over a gust of musical chairs Tuesday, announcing the departure of several top aides and the promotion of a handful more.

"It gets told you that some of these are decisions that folks on my staff have made without me. Some have been made with me," Shumlin said, speaking at his weekly press conference. "And there are, some of them are a bummer."

To perhaps the biggest blow to Shumlin's transition, Chief of Staff **WILL LUFFY** and longtime political aide **ALICE MACLEAN** are headed for the wings. Shumlin's chief energy adviser, Department of Public Service Commissioner **ELIZABETH MILLER**, will take Luffy's place leading the governor's staff.

Luffy's not going too far. The former national political operative will return to that role at the Democratic Governors Association, which Shumlin is poised to run next year. He'll help the D-G hosted organization elect Democratic governors — all from his Jericho home.

With Luffy leaving, Shumlin said it was clear that either MacLean or Miller would succeed him. But, he said, after four years as his top political aide and two years of duty as his campaign manager, MacLean agreed to move on to the private sector. Where she'll land, though, is not yet clear. The Teachers Union, whose official role is deputy chief of staff and secretary of military and civil affairs, says she hopes to stay in until March.

Calling her "the kid from the Kingdom," Shumlin said, "There is no one in state government that I rely on more than Alice MacLean. That decision, I gotta be honest with you, I grieve with a heavy heart."

Though relatively new to Shumlin's inner circle, Miller became highly visible during last spring's battle over Green Mountain Power's merger with Central Vermont Public Service. As Shumlin's energy czar, she was accented from administration transfers for negotiating concessions from the merged utility. She also drew the ire of the merger's many opponents who viewed her and Shumlin as a league with GMP.

Before joining the administration two years ago, the Yale Law School grad worked in private practice in Washington, where she lives. Her replacement as DPS commissioner is **CHAD KENNEDY**, who

currently serves as deputy secretary of the Agency of Natural Resources. Shumlin also announced the departure of Department of Financial Regulation Commissioner **STEVE KIMMEL** and Mental Health Commissioner **PATRICK FLORE**. Both are being replaced by their deputies.

Honors Unsettled

Word from House Speaker **DAVE LUTCH** (D-Morrisville) would be rattling on his heels after last week's election suggested his party's momentum in the Vermont House, Shumlin's picked up two seats, giving them 66 of 110.

But in the *Burr-Berger Times Argus* alone on Oct. 31 reported over the weekend, the House speaker is already facing a leadership challenge from veteran lawmaker **PAUL PERRY**. The *Burr Independent*, who has served as an ad-

viser from coming to the floor, said when it finally did, he had his reasons go around to oppose it. Perry says.

Smith counts that, arguing that opponents' amendments were "fully vetted" by House committees and "rigorously debated" on the floor.

"I don't know why they're frustrated," Smith says. "Check the record. There was a full debate about it."

Perry's platform is precisely procedural — not ideological. He says he would appoint members of minority parties to conference committees and to permanent committees in the House's most powerful committees. And he would not limit debate on the floor.

A former Democrat himself the left the party in 2008, Perry says he's more liberal than Smith but plans to appeal to disaffected Republicans, Progressives and fellow independents, who collectively control 54 seats. If he can pick off all of them, he'll still need to pull away another 22 Democrats.

One advantage in his David versus Goliath fight? The House votes for its speaker by secret ballot when the legislative session is January, as Smith could have a harder time controlling his caucus.

Rep. **CHRIS FRANKLIN** (D-Burlington), who heads the Progressive caucus, says he feels "a bit torn." Franklin says that Perry shares his values but adds that Smith "runs an effective chamber in many ways."

"We are going to make a decision quickly. I'm going to watch this one play out," Franklin says, adding that Progressives will try to come to a consensus about whom to support.

Republican Minority Leader **DOM TARDINO** (R-Milton) says that neither he nor his caucus has decided whom to support in the leadership fight.

"I think it's very unlikely anybody will elect Shap," Tardino says, "but I think it's healthy for the process."

Tardino says he agrees with Perry that minority viewpoints are drowned out by the massive Democratic majority. He plans to invite all candidates to speak in his caucus next month. So far, no Shapiro because he said they'll run for speaker.

As for Smith, he's not taking his reelection for granted. Since Saturday, Smith says he's reached base with nearly 300 members of the House — more than half by phone — to congratulate them on

SHUMLIN'S FORMER ENERGY CZAR, LIZ MILLER, IS HIS NEW CHIEF OF STAFF.

off in the House since 2007, says he'll formally announce his candidacy for the speakership Wednesday morning. But he's also considering how to depose the popular Democratic incumbent.

"I'm committed. Nobody ever outwits me," Perry says. "This year when people said, 'You're a shoe-in to get reelected,' I knocked on 4000 doors."

Perry's complaint?

"The biggest reason I'm doing this is I have just seen a steady decline in respecting minority parties," he says. "I believe I'm going to offer an attractive alternative to those who believe we should be all-luck-in-one as a debate."

Perry says he first considered challenging Smith last spring, when he and a bipartisan coalition of lawmakers successfully sought to force Green Mountain Power and Central Vermont Public Service to refile ratepayers' 121 million.

"The fact of the matter is, I had put everything in his power to keep that

winning reelection and to ask for their support.

"Let's just say I feel confident," Smith says. "I look forward to reelection as speaker."

Smith says that while Peeper's challenge "shows the institution is healthy," he disagrees with the contention that he's stifled debate, arguing the House has held "vigorous debate" about important issues.

"There's a difference between being able to have a debate and being able to win that debate," the speaker says. "I don't know if the complaint is about having that debate or about winning it."

House Cleaning

In addition to the race for the speakership, several other House Democrats are reenvisioning for leadership positions within the caucus.

Democratic whip **WILLIAM JOHNT** (D-Ripon) is looking to succeed Rep. **JOHN MONROE** (D-Hendrick) as majority leader, the Demo No. 3 position. Leach announced in May that she was leaving the House and subsequently went to work for Green Mountain Power.

Two other House members are vying to replace Joehnt as whip, the No. 3 position. Reps. **TOM TAYLOR** (D-Barre) and **ANDREW LARSEN** (D-Waterbury Center).

Media Notes

Despite its reduced red-circulation last summer, the Burlington Free Press lost 8 percent of its subscribers during the past six months, according to a recent Audit Bureau of Circulation report.

Between March and September, weekday circulation dropped from 38,558 to 36,138 — only 26,445 of whom receive a print copy of the paper; the rest are digital subscribers. Sunday readership decreased from 26,363 to 25,296 during that same period.

That's a steeper slide than most newspapers, whose weekday circulation declined by an average of 0.2 percent from March to September.

In the past five years, the Free Press has lost 10,020 of the 42,888 weekday readers it had in September 2007. That's a 25 percent drop.

The Free Press' most recent dip in circulation might have something to do with the paper raising its home delivery price from \$201 to \$254 a year

This change took effect in June. While that strategy may seem shortsighted, it's paying dividends for shareholders of parent company Gannett. The Virginia-based company announced

last month that print revenues were up 8.6 percent over the same quarter last year — mostly due to associated price hikes and new digital paywalls.

Another local news property is undergoing ownership changes. Last week, the Texas-based television conglomerate Nexstar Broadcasting Group announced plans to acquire Burlington's local FOX and ABC affiliates for \$171 million. The two stations, which jointly produce local news content, are currently owned by the much smaller North Media, which itself is owned by Boston Ventures.

A growing media company, Nexstar is in the process of expanding from 16 television stations to 71. Many of its properties — like the two Burlington affiliates — are purchasing — include two stations in the same media market. Whether any changes in employment or content will come to the FOX and ABC affiliates is unclear.

"Nothing's been announced, but Nexstar has a good record of creating a lot of local content — content relevant to the local community," says company spokesman **JOE JAFFHO**. "No changes would be even contemplated until such time that they close on the transaction."

The Burlington and Pittsburgh television market is the 97th biggest in the country. The market's other commercial broadcast stations include the Hearst Television-owned WPTZ and the locally owned WCAX.

PETER MARSH, whose family owns the latter station, says he's not too concerned about the acquisition of two local stations by another major conglomerate.

"It's not sure it makes a whole lot of difference," he says. ☺

Listen to Paul's weekday morning show at 7:40 a.m. on WMYT and KM.

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Big Changes Are Coming to Burlington's Waterfront — And Not Just Bike Path Repairs

By Kevin J. KELLEY



The Morris Plant

Burlington voters last week overwhelmingly approved bond-issuing: \$10 million to pay for infrastructure improvements on the waterfront. What will they get in exchange for voting yes on ballot item No. 2?

The so-called Waterfront North project was billed primarily as a bike-path improvement initiative, but it also includes major expenditures to reconfigure motorized vehicles. And that leaves some people wondering: the city's transportation priorities.

Altogether, Burlington is planning a \$10-million upgrade to its waterfront, one of its main tourist attractions and a significant source of revenue. Of the total, up to \$6 million will come from the tax increment financing bond voters approved on Election Day. "It is a mechanism that enables a city to borrow money to build or improve sewers, streets and other public infrastructure

in a designated area, with the bond then being paid off by tax revenues generated as a result of private development on that land.

Another \$3 million will come from federal transportation funds, while the final \$1 million will come from a variety of public and private sources.

About a third of the total money will be used for the bike path, but a significant portion of the remainder is going to facilitate motorized access to the water front. Lake Street will be widened and extended to more cars north of the existing Waterfront Park. A portion of the six-acre chunk of land around the defunct Morris Plant will be set aside for 125 parking spaces — 60 along a rebuilt stretch of Lake Street and the rest in a paved lot adjacent to Morris.

City officials maintain the added parking will be a needed complement

to a new \$500,000 skate park to be built as part of the Waterfront North project, and for whatever facilities may end up in the 44,000-square-foot Morris Plant, a former coal-fired power generator that ran from 1953 to 1986.

But some neighbors weren't buying what TIF bond backers were selling.

Leslie Manasse Lorenz, a Burlington architect and urbanist, says "the waterfront is becoming Vermont's biggest used car lot." By enabling visitors to drive directly to bike- and tourist attractions, Burlington planners are promoting displacement of one of the city's most venerable natural features and also deconstructing their atmospheric character. Lorenz contends "We should be getting rid of cars and providing much more public transportation," he declares.

Unhappily, of Vermont chemistry professor Rory Watson wrote in a

November 3 post on Front Porch Forum that "repairs to a section of the bike path are ending a large, 125-space parking lot at the Morris Plant that is the true centerpiece of the 'Waterfront North' project. We don't need to pave our waterfront to upgrade the bike path!"

Watson's wife, Sarah, added her thoughts on the parking lot in a November 5 posting: "Of course we want a wider, well-maintained bike path, but why should we have to make a deal with the devil to get it?"

Burlington Mayor Miro Weinberger says the critics have "mischaracterized" the parking plan for the waterfront. The 125 new spaces are to be "dispersed around the site" and not concentrated in a single parking lot, Weinberger says.

The new surface parking replaces plans for a garage once contemplated for the waterfront. Peter Owens, director

Real estate



A New Apartment Complex Could Ease Burlington's Housing Crunch

BY KEVIN J. KELLEY

The Grove Street Apartments exist only on paper, but already a developer's plan to build up to 300 rental units on Burlington's eastern edge is generating controversy.

R.D. Ireland intends to close its concrete production facility on Grove Street and redevelop the 10-acre site on the south bank of the Winooski River into one of the largest housing complexes ever built in Burlington. Most of the one- and two-bedroom apartments would be rented at market rates. But as many as 45 units would have to be leased at "affordable" prices in keeping with the city's inclusionary zoning ordinance that requires at least 15 percent of residences in new private developments be set aside for low-income renters.

The Grove Street Apartments project was set to make its public debut at the Ward 1 Neighborhood Planning Assembly meeting scheduled for November 14. R.D. Ireland invites anyone presenting plans to the city's Development Review Board on December 4. The proposal will then wind its way through a multi-faceted permitting process that must include a review in accordance with the state's Act 250 land use law.

Construction would likely not get under way until 2016 at the earliest. Patrick O'Brien, whose South Burlington-based development firm is handling the permitting process on R.D. Ireland's behalf, says the complex would include between 300 and 350 apartments. But O'Brien says it's too soon to specify the exact number of proposed units or their prices. "That's to be determined as we go forward," O'Brien says.

Mayor Miss Weinberger says he'll reserve judgment on the three-story project until the review process unfolds. But if no major impediments emerge, Weinberger adds that he will support the development. "Lack of housing, particularly rental housing, is one of our biggest problems," the mayor comments. The shortage "means that all of us are paying more for housing than we should, relative to our incomes. The impact is most severe on those least able to pay."

Burlington's rental vacancy rate is among the lowest in the nation and lack of space to build new housing is one of the primary factors keeping it that low. With fewer choices, tenants end up paying

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Big Changes BY PH

of the city's Community and Economic Development Office, noted in a memo to Wetherberger in August that "the new parking areas will be managed with an intelligent parking management system" coordinated with existing waterfront parking.

Wetherberger emphasized in an interview two days after the election that both the \$33 million in federal transportation funds and the \$6 million waterfront TIF bond will do much more than facilitate access for automobiles. Some of the money finances the repair and upgrading of the bike path between Perkins Pier and the northern end of the 40-acre Urban Reserve. And most of the remainder of the funding will be used for construction of the shore park, remediation of eroded-based soil where Mount Ascutuby pile on-site, installation of a stormwater-treatment system, burial of utility lines, and addition of lighting, walkways, trees, green beds and other amenities.

"There's no doubt in my mind that this is a plan that dramatically improves the waterfront," Wetherberger declares.

The mayor also discusses climate made unworkable in the run-up to Election Day that Burlington taxpayers could end up covering at least a portion of the \$6 million waterfront TIF spending.

A November 3 First Parish Forum at signed by "Concerned Citizens for Burlington" — which lists only a post office box as a contact — went out to 1800 households, warning that "despite what is being said, taxpayer dollars will be spent on the Waterfront North Project." The authors of the anonymous ad apparently reasoned that the waterfront TIF district offers scant opportunity for private development sufficient to generate the amount of property tax revenue needed to cover the cost of the TIF bond.

"It's fairly incorrect that Burlington taxpayers will end up being responsible for this," Wetherberger says. He notes that the Waterfront TIF district, which encompasses the area from Maple Street to the northern end of the Urban Reserve, has already "generated far more revenue than it has taken out." The new hotel now rising on Cherry Street and development along Battery Street during the past 15 years were facilitated

by TIF financing, the mayor notes.

Waterfront North will generate "substantial amounts of property tax," Wetherberger says. In addition to eventual repurposing of blocks, pending development could accrue as half of the 40-acre Urban Reserve as well as an east end of Lake Street, Wetherberger says. And he cautioned that the city will not spend all of the \$6 million in voter-approved TIF funds if it turns out the envisioned infrastructure improvements can be financed for less than that sum.

The mayor also says that a portion of the TIF money will be used to fund staff positions at CEBO. A main source of CEBO's current funding — federal Community Development Block Grants — has been steadily reduced in the past few years. That erosion has meant that "more and more of that money is going into staff time rather than programs and services," Wetherberger says.

To compensate, the city is allocating a 35 percent cut of all the TIF money it gets to help pay for CEBO's economic development activities. This "management fee" could ultimately produce \$18 million to pay for additional staff in the city's development office, Wetherberger projects.

While Burlington voters favored the waterfront TIF by a 4-to-1 margin, some city council members worried about potential privatization of prime waterfront property. Four councilors — Alex Tracy (D-Ward 2), Rachel Sweig (D-Ward 3), Vince Brennan (D-Ward 4) and Sharon Bishop (D-Ward 5) — are sponsoring a resolution to keep a redeveloped Mann Plant city-owned and accessible to people of all income levels. The message of the resolution — scheduled for debate on November 14, just seven days' prior deadline — is "the waterfront is open for business, but not for sale," Tracy says.

"We don't want people to have to pay to play on the waterfront," Tracy says. "We're open to a long-term lease of Mann, but we want the city to keep ownership on behalf of the public," he adds. "When we say 'accessible to all,' we don't mean everything there has to be inexpensive. A high-end restaurant would be OK, for example, as long as Mann also includes, say, an affordable eatery." ☐

THE WATERFRONT IS BECOMING VERMONT'S BIGGEST USED-CAR LOT.

LOUIS MARRIAGE
LIONNE

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Apartment Complex

relatively high rents for apartments that are often in substandard condition.

Richard Mahabke, a Progressive-aligned former city councillor for Ward 1, agrees "there's a critical need for rental housing in Burlington." That's not a surprising assessment from someone who has worked as a low-income housing advocate for the past 35 years. What may be surprising, however, is Mahabke's strong opposition to the Grove Street project.

Forbidding that he is speaking only as a private citizen and only about a preliminary plan, Mahabke warns that the envisioned size of the S.D. Ireland development will "overwhelm" the neighborhood where he's lived for nearly 30 years. The streets adjoining Schomada Park are home to mostly lower middle-class residents, who tend to be renters rather than owners, Mahabke says. It's a community that's been "under siege for many years" from a combination of aircraft noise and motor vehicle traffic, he remarks. In addition to concrete trucks and employee cars traveling to and from

the S.D. Ireland works, large numbers of commuters pass through the neighborhood on routes to Colchester Avenue or Williams Road.

O'Brien says the addition of a traffic associated with hundreds of new housing units will be largely offset by the subtraction of Ireland's trucks and the private vehicles of the roughly 200 plant workers. "It's a win-win scenario," O'Brien suggests, adding that Grove Street would see major improvements as part of the deal.

O'Brien notes that S.D. Ireland intends to consolidate its operations at the S.T. Grimes Road facility on Williams Industrial Parkway that it acquired in 2009. The Grove Street site has been used as a yard for contractors and as a concrete mixing facility, O'Brien says. Its industrial use raises concerns about pollution at the site, Mahabke warns. He recalls that the city carried out a "massive environmental enforcement action" against S.D. Ireland several years ago relating to contamination from building ponds. The site borders the

Winooski River and is near Centennial Brook, listed by the state as a "sensitive riparian waterway," Mahabke adds.

Much of the land is unsuitable for development owing to steep slopes and filled areas that might not support construction, he continues. Part of the site had been used as an illegal dump until the city shut it down in the 1970s, Mahabke points out.

"Richard Mahabke is right about the environmental issues," developer O'Brien concedes. Much of the land cannot be built upon due to "soil and seismic sensitivities," he says.

Even so, the housing project could total up to 350 units because city regulations allow for construction of 16.75 units per acre on land being converted from commercial to residential use, O'Brien notes.

He says S.D. Ireland, which will develop the project and retain ownership of it, will have no trouble finding however many units it eventually builds. "This is going to be the go-to place for rental apartments in Burlington," O'Brien

predicts. Tenants will be attracted, he says, not only by the availability of new units but also by amenities planned for the project, including an outdoor swimming pool, vegetable garden and hiking trails leading to the Winooski River. An outdoor skating rink might be built as well, O'Brien adds.

Brian Pies, the housing coordinator in the city's Community and Economic Development Office, observes that such amenities "is to be expected for a project of this scope — or for any development of more than a few units in Burlington."

"A large project automatically generates opposition because we are built out city, Pies says. "A development is inevitably going to be someone's neighbor, unlike in a rural area where there may not be any people close by."

But Pies doesn't worry about anyone getting "uncontrolled by the project." "The good thing is we have a process in Burlington that gives a voice to the rights of a property owner as well as to neighbors," he says, "so we'll see how that plays out in this case." ☐

A Morrisville Company Turns Used Fryer Grease Into Heat and Power

by KEN GRARE

a Morrisville energy company means to help Vermont warm itself from foreign oil dependence with a new biodiesel blending facility that mixes recycled cooking grease with home heating oil and diesel fuel. The injection-blending plant — the first of its kind in central Vermont — enables homeowners and businesses to reduce their carbon footprint with no added expense or investment in new equipment.

Peter Bourne is president of Bourne's Energy of Morrisville, which opened the biodiesel facility and vehicle fueling station last month on Route 108. A third-generation fuel dealer, Bourne says he expected to do the biodiesel facility both for its ecological and economic benefits.

"We know the environment is changing, so doing this is just the right thing to do," says Bourne, 57. "It's also a good product, and finally, it separates us from our competition."

Bourne's grandfather started the business as a family-owned gas station in 1940, before expanding into home heating oil in the early 1970s. But with furnace becoming more efficient and more people heating with natural gas, sales were dropping off. So Bourne had to adapt to stay competitive.

"We're in a diverse business," says Bourne. "We needed to specialize our services in the market and have the products our customers want."

Truckers heading north on Route 100 just south of downtown Morrisville can easily spot the new facility: a tall, brown building with big, green, leaf-looking feet on its wall and a sign that reads, "biodiesel — Reducing your carbon footprint."

Liquid is a 10,000-gallon fuel tank of B100, or 100 percent recycled cooking oil, sourced from White Mountain Biodiesel of North Haven, N.H. White Mountain Biodiesel buys used cooking oil from restaurants throughout New England — including Vermont — for \$1 per gallon, then sells it to companies like Bourne's Energy.

At Bourne's Morrisville facility, the tank and fuel lines must be kept warm, Bourne explains, to prevent the fryer oil



A biodiesel fuel by courtesy Bourne's Energy of Morrisville

from "turning to butter" before it can be blended into various grades of biodiesel. Customers and delivery truck drivers use a touch-screen computer to dial in their desired grade.

B5, or 5 percent biodiesel, is typically used to power farmsteads in homes and businesses. B50, or 50 percent biodiesel, can be used to run off-road diesel engines such as tractors and generators. Intermediate grades, such as B10 and B20, are suitable for fleet vehicles, such as buses, commercial trucks and off-road agricultural equipment. All biodiesel blends burn at least as efficiently as straight

diesel and home heating oil products. But importantly, they burn cleaner — producing 20 to 60 percent fewer greenhouse gases, according to the U.S. Environmental Protection Agency.

Bourne's customers now include the Sugarbush Resort in Warren, which uses

biodiesel to power all the snowcats that groom its slopes, and the Craftsbury Outdoor Center, which uses biodiesel to run its snowmaking system.

Karl Hammer owns the Vermont Compost Company in Montpelier, which powers nearly all of its production equipment, including excavators, tractors and front-end loaders, with B100 biodiesel.

"We also get some minor financial savings, which is great," adds Hammer, noting that the price of B100 is now slightly below that of conventional diesel.

Hammer's experiences with other biodiesel suppliers is indicative of the problems that have slowed the product's acceptance in Vermont. In the past, Hammer says, he dealt with a biodiesel firm in Wisconsin whose fuel gelled up his engines and cost him thousands of dollars in repairs, replacement fuel filters and lost production time.

Another supplier, the Concord Vermont bio-diesel plant in Swanton, began producing soybean-derived fuels in 2006, thanks in part to \$145,000 in low-interest loans from the Vermont Economic Development Authority. But Concord went out of business in 2010 after a federal biodiesel tax credit expired at the end of 2009.

Bourne's customers include sugar Bush resort, which uses biodiesel to power its snowcats

supplied by Bourne's. Hammer says he uses the highest bio-diesel available for his off-road vehicles for three reasons to protect the health and safety of his workers, to prevent petro-chemicals and aerosols from contaminating his organic compost, and to reduce his carbon footprint.



Peter Bourne

For his part, Bourne won't reveal what he pays for the fuelstock of grease, nor the number of customers he has, saying that information is proprietary. Nor will he say what the new facility cost, except that it was "a slush of change." Bourne's Energy received a \$45,000 grant from the Vermont Sustainable Jobs Fund to help pay for it. "That was a big help," he adds. "We wouldn't have done it without that."

The company, which has more than 80 employees at five locations, expects to pump more than 800,000 gallons of blended fuel each year. Currently, all customers who buy home heating oil from Bourne's Montpelier office are getting biofuel delivered to them, whether they know it or not.

Liz Miller is commissioner of the Vermont Department of Public Service. She says that from the standpoint of Vermont's long-term energy plan, Bourne's biofuel plant is hitting "two of the biggest nails to crack" those heating and transportation, both of which are almost entirely reliant on fossil fuels. Currently, between 60 and 70 percent of all Vermont homes are heated with oil.

Since January, all home heating oil sold in Vermont must be at least 3 percent biofuel. And under the Vermont

Energy Act of 2011, all heating oil sold in Vermont must be at least a 27 blended blend by 2018. Miller says Bourne's facility saves Vermont another step toward its goal of using 90 percent renewable energy sources by 2050.

"Having a biofuel product that is nearly identical to the customer with no difference in the cost is just a great step in the right direction," Miller says. "And it's more local than Saudi Arabia."

Not all biofuels produced in Vermont come from recycled cooking grease, Miller notes. According to data from the Vermont Sustainable Jobs Fund, at least eight Vermont farms are growing miscanthus for fuel — and feed — and have the equipment to press and process them. On-farm biofuel production capacity jumped from 270,000 gallons per year in 2000 to over 604,000 in 2009.

Currently, the Montpelier roadside fuel pump just opened to retail customers who drive diesel vehicles, except for those who have contracts with Bourne's. But Bourne says he'll eventually replace the current pump with one that allows customers to fill in their desired biofuel blend, then pay with a credit card the way they do at any other fueling station. ☐

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Seeing Spots — by Damien Hirst — at HAVOC Gallery

BY KEVIN J. KELLEY

Damien Hirst was the foremost 6-year-old in a group of healthy or hyperactive, who indulged in soap-media classes in the 1970s that they became known as the YBAs (or Young British Artists). Now 47, Hirst is no longer young. So maybe he and a slew of his peers should have been referred to as BBAs (Old British Artists). According to the Times of London,

ART

Hirst acts as the wealthiest living British artist, with a personal fortune estimated at more than \$200 million.

Verminators will have chance to experience Hirst-type football on Friday evening when the **HAVOC GALLERY** in Manhattan's SoHo district presents one of his pieces. But don't expect to see "The Physical Impossibility of Death in the Mind of Someone Living," the 14-foot tiger shark suspended in a tank of formaldehyde that propelled Hirst to international fame. HAVOC also isn't hosting the dismembered cow and eel, likewise preserved in formaldehyde, that so appalled moral-right activists (and a good thing, too). Verminators' interest should focus on **CROSS MOUNTAIN GALLERY's** recent attempt to slaughter and eat a pair of apes (one would surely like to go apoplectic at the sight of Hirst's "Mother and Child (Dead)").

As it is, visitors to the city's new one-on-one art show — also the **2006 CROSS MOUNTAIN** studies of social artist **DAVID H. MACDONALD** — might actually overlook Hirst's pair of related woodcuts, if not for the crowd that's likely to gather around them at the program. The small-scale, monochrome prints will prove especially controversial — not because of their visual simplicity but because of their CMYK print jobs.

"Magnetics" measures a mere 12 inches square, "Rhodospirillum Rubrum" is half that size. Each monochrome single-colored dot on white paper — red in one case, dark orange in the other. In the larger work, the dot touches the edges of the plane, while black whiteness takes up most of the 6-by-6-inch piece; in dot patterns two inches in diameter.

Yep, dots all, folks. With Hirst's work, however, cost can catch the print at a cost.

MacDonald is no "Magnetics" for \$600 and "Rhodospirillum Rubrum" for \$400. He says he can print both pieces in 60 seconds in his gallery.

There, again, MacDonald might not be willing to part with them. "I'd like to hang on to one of them," he says while seated at a big wooden table in his gallery. MacDonald, who bought the prints from a dealer in London for prices he won't

disclose, if only "there's something intrinsic about them." It's the pair's "purity" that attracts their aesthetic appeal, he suggests.

It's the signature that garners their price, however. Without Hirst's distinctive scrawl, the prints would be worth little more than the cost of materials and production.

Deep to his defense of the woodcuts as artistic goods, MacDonald doesn't care that to most viewers they won't look like much. "It's not very big," he says as he gestures to the larger of the prints. "I don't see much worth. It's just a piece of paper with some ink on it."

But "there's only 30 of them in the world," MacDonald continues. That's the number of prints in each of the two editions, which helps make the show at HAVOC a special event. The limited quantity will also serve to drive up the market value of both works, MacDonald prides in. "They're going to be worth a whole lot more money. The Chinese art market is just exploding," he points out.

The prints at HAVOC are part of Hirst's "blue-green/red" series, which consists of what the artist terms "spots" that resemble enlarged gills. Spot paintings that he and (usually) his assistants made over the course of 25 years were simultaneously displayed. This past winter at 10 venues

worldwide that make up the art empire of Larry Gagosian, the Donald Trump of galleries — in scope, if not in ego.

Following the path pioneered by Andy Warhol and perked up by 24 Rooms, Damien Hirst can most accurately be described not as an artist but as a showman adept at outwitting traditionalists. His cross and eleven in equal measure, and also unresolvable, in expression. Hirst's past cut early in his YBA career that there's no such thing as bad publicity. Reviewers who expressed a feeling his work only a contradictory, contradictory, in his already budgeting bank account.

So go to HAVOC and make your own judgments. But don't be surprised if you wind up spending far more time with MacDonald's own artwork than with the Hirstian display. The dozen or so abstract stainless steel "light sculptures" that over which the two spot prints have a drapery, biographies of art that will measure most viewers. MacDonald's creations also command attention simply on the basis of their visual effects. They actually remind the time a viewer learns in looking at them. The exhibit also includes minimalist sculptures by Joel Urzay and abstract wood prints by George Peterson. **E**

Sharry Traver Underwood Reflects on a Lifetime of Dance

BY HIGAN JAMES

SHARRY UNDERWOOD didn't take a formal dance class until she was 20 years old. But she would go on to dance in the 1930s with some of the earliest stars of American modern dance — Ted Shawn, Martha Graham and Agnes de Mille, to name a few.

"I knew nothing, so I took notes on everything," she says of sitting out in the nascent modern-dance scene. Those notes, and her dances, were the starting point

for the 98-year-old's recently published memoir, full of lively stories of her life on stage. *No Daughter of Mine Is Going to Be a Dancer!*

Underwood was born in 1922 in Mansfield, Pa., in a professional baseball player's family and an organist mother. In 1927, her parents' son and a car accident in which her mother was thrown through the windshield, her vocal cords severed. From then on, Underwood and her two sisters were the only to be quiet when they were made the house. As a result, Underwood

spent much of her early childhood outside.

There, where she taught herself to dance, Underwood says she knew immediately that she was destined to become a professional dancer. But her parents, especially her father, didn't approve. At the time, Underwood says, "there was only modernism and Denishawn Ballet didn't come to America until 1930. To dance on stage was risky and not ladylike."

It wasn't until she left home for Spence University that she was able to pursue her dream. Thanks to a family connection to Jacob's Pillow founder Ted Shawn, Underwood was accepted in 1942 into a three-week program at the brand new dance school in the Berkshires.

"Ted Shawn saved my life, he really did," she says. "I felt free to be who I was." Underwood has lived in Vermont since

1951, when she moved to Middlebury with her late husband, Wyne. As she talks about her book in her South Berkshire apartment, she can't resist a moment to remember her aunt, frequently, and she begins dancing right there at her little kitchen table. She looks younger than her 90 years, gently dressed in a blue button-down shirt and black pants, her silver hair in a stylish bob.

At Jacob's Pillow that 6th summer, Underwood met Joseph Pilates, the German-born inventor of the eponymous exercise technique. She arrived early for her first class with him and found the eccentric Pilates standing on his head. "Ach, your back is no good," he told her. "We'll fix you, we'll fix you." And, she Underwood, he eventually did.

At the end of her first summer in the Berkshires, Underwood asked Shawn if there was any type of her becoming a



**TED SHAWN
SAVED MY LIFE.
HE REALLY DID.
I FELT FREE TO
BE WHO I WAS.**
SHARRY UNDERWOOD

Discovery Times Two: A Rarely Performed Work, a Voice Renewed

BY AMY LILL

WHEN RECENTLY back over directorship of BURLINGTON CHORAL SOCIETY from DAVID HEINIG (last summer, the first time they did was in addition all 84 of its members Mary had stood for an addition more they'd passed years, even decades, before "It was scary for them," admits Riley, 58, a spiky Baltimore native who speaks in a slightly high-pitched voice.

The more spirited Riley's commitment to the highest level of consistency (he's an attitude he learned as a freshman at Marlboro College from his teachers, Blanche Mayne. The form-horn violist at cofounded the MARLBORO MUSIC SCHOOL FESTIVAL in 1950, who cofounded Vermont was virtually devoid of classical music. Later, as a conductor, she formed the so-called Blanche Mayne Choral entirely from local, nonprofessional singers.

"Blanche moved at the highest level in the European conservatory tradition. She didn't believe you learn your standards from someone," Riley explains.

Before taking the BCS job, Riley recently had an opportunity to carry on Mayne's legacy at the BURLINGTON MUSIC CENTER, a conservatory-based conservatory he never founded in 1962, where he served as director and then chief fundraiser from 2006 to 2010. In the decades between those Mayne conservatories, Riley's life took on more practical turns.

After two years at Marlboro, he decided to pursue music full-time and transferred to the New England Conservatory, where he earned a degree in early music and developed as a bass singer. Riley went on to the Proboscis Conservatory of the Johns Hopkins University for a class of conductors degree and continued to perform as a



Richard Riley

been raised. But, at 26, he caught pneumonia during a Christmas visit to his wife's family in Burlington, and the virus paralyzed his right vocal cord. Riley assumed he could no longer sing—at least in his own high standards on a vocalist—so he turned to music management and teaching, including a nine-year stint at Cornell University's music faculty.

Then, having moved to East Montpelier for the BCS job, he decided on a whim to try singing again as a local Vermont church choir, "using my husky, one-vocal-cord voice," as he puts it. To his surprise, he found not only that he could warble

it actively but that he had missed doing so deeply.

"Everyone has always known that singing comes as something healthily hard on," Riley declares, winking because that it took him 30 years to act on that advice. He soon realized that not singing regularly all those years had "really" it "cost my sense of identity and sanity."

For his debut with the BCS in its first new leader in 17 years, Riley has chosen a work that speaks directly to the singer-conductor's emotional stability with high standards: solo King Arthur, the rarely performed 1891 semi-opera by English composer Henry Purcell.

That fun, nearly light-hearted piece was originally a popular Restoration-era "gipsy" star—that is, a theatrical campus, parodied by John Dryden, in which the music was merely incidental. But Riley's King Arthur "is really inside the music of choral society repertoire" and admits that even he

hadn't heard of it until the 300th anniversary of Purcell's death in 1995.

The name King

Arthur, of course, calls to mind of the wizard Merlin and the bearded Gwent. But "the story is not the one that everybody knows," Riley says with a laugh. "The premise is totally ridiculous. An evil spirit haunts Britain in a deep dream." He adds, "Arthur possesses his

blind, bearded, timeless. Who's ever heard of Merlin?"

Riley had to convince Dryden's original libretto using three editions (there is no definitive one) to write a story as audience could follow during 90 minutes of music. It includes brief plot summaries that will be narrated by ANDREW MASSIE, the internationally known conductor, currently heading the MARLBORO COLLEGE ORCHESTRA, who, for his part, has a native British accent. The chorus will sing in costume; the soloists, who include the World's old-hand soprano MARY GORDON and Richmond tenor ADAM HALL, will all sing multiple roles.

With the story brought under control, audiences will be able to enjoy Purcell's music accompanied by a 16-piece orchestra. The Bostonian composer's creation runs the parallel, says Riley, from "half note to an unbelievably 4/4 note" pace.

To set the watery scene, singers "set the sound of alternating air" voices. Yet there are also subtle moments, such as the pathetic song "Sweet Life."

In the end, Riley says, audiences will be "flooded over by the wisdom of the music." ☐

King Arthur by Henry Purcell.

Performed by the Burlington Choral Society at Burlington Music Center. Tickets at Burlington Music Center, 1000 Main St., Burlington, VT 05401. www.burlingtonmusiccenter.org

CLASSICAL MUSIC

APP REVIEW: TRAIL FINDER

Local Hobart, a Burlington-based nonprofit promoting people-powered trip planning, has offered a Trail Finder map on its website for several years, noting routes for hiking, biking and cross-country skiing over a broad swath of Vermont. Now comes a more convenient mobile version—the Trail Finder app—which was developed by Burlington-based Woodchuck Apps, largely by phone.

Like the web page, the Trail Finder app allows you to do just that: find a trail to suit your activity and geographical location. A regional map indicates exactly where the trails are. "Use visuals translate well to the app and are helpful for planning trips on the go." The map is quick, responsive and easy to read, and all the information is downloaded



with the app itself—some Wi-Fi connection is required when you're out in the wild.

In addition to searching by area, you can view results by ratings, and a variety of features, including wildlife and pet policies. "Use options help you to pinpoint the right trail for your" trails appear as colored lines drawn over a geographic map which could assist in navigation while hiking or skiing.

It's worth noting that some of the trails are covered with snow, indicating such amenities as parking and bathrooms, making them harder to decipher. Also a few times when I went to the comment page, I was unable to return to the map without completely shutting down the device. Perhaps that link will get worked out in time.

On the interactive side, when you're on a trail, you can take

STATEofTHEarts



DANCING DOWN ON THE FARM

All six performances of *Dear Fina* — Vermont choreographer HANNAH DENNISON's ambitious tribute to the German choreographer Pina Bausch — were sold out last June. If you couldn't get tickets to the gritty, emotional work staged inside the soaring breeding barn at SHELLBURN FARMS last spring, you're in luck. *Dear Fina*! **LUKAS HUFFMAN** and cinematographers **DANIEL COLLINS** and **SETH HEARTY** were there with their cameras, and their resulting one-hour film will be screened at **KUNSPACE** in Burlington this Sunday. Dennison began working on this performance when Bausch — one of her greatest influences — died suddenly in 2009. Dennison hired 34 trained Vermont dancers for *Dear Fina*, a new take for the choreographer who has spent much of her career staging large-scale dance productions with untrained community dancers. **ANY LEAF** and **HANNA LATTIN** partnered with Dennison in developing the choreography, which is inspired by Bausch's sensual dance-theater work.

Even if you did score a spot on the risers in June, there's much more to see in *Dear Fina*, the film. The Shellburn Farms audience was set up about three quarters of the way down the 418-foot-long barn, so a lot of the dancing, running, and theatrical vignettes took place at quite a distance. The cameras take the viewer much closer to the action. In the film, the dancers' faces, expressions, and, yes, sweat, are strikingly visible.

And the film captures that visceral sense of place that made the original performance so compelling: the changing evening light glowing through the barn's eavesdroes; the dirt kicked up beneath the dancers' feet; and the birds swooping across the cathedral-like space.

Join the cast and crew for a discussion after the screening.

MEGAN JAMES

Dear Fina, directed and edited by Lukas Huffman. At RymSpace in Burlington: Sunday, November 18, 6-8 p.m., \$10. rymspace.org. hannahdennison.org/dearfina/

pictures and email them to the Local Motion team to add to the database. You can't contribute as directly as you can with other apps, which allow you to upload images yourself, but it's still a fun feature.

Overall, Woodchuck Apps has done a nice job of translating the most useful website functions onto a mobile platform. Minor technical problems and too many on-screen icons were frustrating, but those are small complaints. Local Motion indicates that it intends to add more tools to the app in the future, covering the entire state of Vermont. Available for free, the app is a worthwhile tool for exploring "people-powered" recreation.

MICHAEL GARRIS

TRAIL FINDER APP

Available for free at the App Store. More info at woodchuckapps.com and localmotion.org.

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Yo Yo Nipples

The tourist and business traveler are essential to the local hospitality industry, the taxi trade included. And as much as I value the conversations and three-wheels, work in and work out of my cabbies—my local customers—who keep me in business. Competence is stiff in the Burlington town fleet, each cab operator talks or screams on his or her ability to attract and maintain a healthy steady of regular calls.

Because I've been at this for almost a thousand years, I've developed just such a dependable group of customers. Two of them were sitting in the back seat as we cruised into town on a Saturday night. I'd been Debbie and Sean's go-to cabbie for about six years. They were a nice couple—a cliché phrase, but apt in this case—at the center of what appeared to be a vast social network. When they weren't living it up downtown, they were hosting parties in homes or attending one in a dining place.

On this occasion, Debbie and Sean were out with a teenage couple, Jeff and Nita—the proverbial, if some what bedbugged, parents of a 4-month-old baby—than first. Papa sat next to me in the shotgun seat, the new mom sat in the back, sandwiched between Sean and Deb. This was the new parents' first night out since the blessed event, and Nita was angry. The conversation between a mother and her newborn is visceral, something that, as a man, I doubt I'll ever truly understand.

"Oh, look—here's another one," Nita said, passing her cell phone over the seat to her husband. Apparently her mother—their babysitter for the night—had been sending her a continuous stream of baby photos.

Taking a cursory glance at the phone, Jeff said, "Look, Sean, our baby's gorgeous, looking very similar to the way she

looked eight months ago. This is it—let's keep it the quote we agreed on, OK? Once on home, and that's pretty."

Clutching to ask back the phone, Nita went at the picture. "Look at little Clara, guys. She's so cute, look at her teeth and those extended the phone and heartily seconded Nita's statement. As if they had a choice.

Meanwhile, I was tapping along to a radio tune on the listening wheel. Sean said, "Man, look, guys, Jeramiah here is a dreamer."

"Well," I said, "I used to be. Now I play the dashboard."

Jeff said, "I'm sure you must know that

played all over town. We never really fit in with the jam-happy Vermont hippie thing, but we still managed to get plenty of gigs."

"Well, holy shit is all I can say. I'd love to hear some tunes. I suppose somebody has put stuff on YouTube."

"Sure, I'm not sure," Sean replied. "That was a little after our time. When you drove on back, I'd grab one of our CDs for ya. There's a great picture in it. The fear of us are depicted out in our common gear at the take-out window in front of Neretti's. Meeter—the man himself—in looking out the window, grinning away. Man, it wasn't easy to get him to pose for that, but he agreed at the last minute."

DUDE, I WISH YOU COULD HAVE BEEN AT ONE OF OUR LAST SHOWS, WHEN WE HAD GO-GO DANCERS.

Sean was the singer and lead singer of the band Yo Yo Nipples."

"How are kiddies?" I said. "I don't think I ever saw the band, but weren't they quite popular in—what?—maybe the turn of the millennium? Like the early 2000s? Jesus, Sean—you think you know a guy, and then they bomb?"

I could sense Sean was a little embarrassed by the revelation, which only underscored his Vermont Vermont modesty. Sean grew up on a downtown dairy farm with his five brothers. Underneath, the guy was as woodcock as they come, though he'd been in the big town of Burlington for many years, running a successful business that had nothing to do with livestock.

"Ayy, that was me," Sean affirmed. "We

A few houses later, when Sean graciously presented out with a CD, I experienced the undercurrent of nerves associated with such a gift. What if I really didn't like it? What would I say the next time I drove him? That a terrible lot.

Perhaps owing to this apprehension, I didn't listen to the CD for nearly a week, and I finally popped it in during a trip to Bristol. From the opening note, I was blown away. This band-banger music—bouncy and pounding, though the grove is far from my musical sweet spot, I loved what I heard; it simply sounded great to me. And, repaying my debt, as Debbie Ellington once put it so elegantly: "If it sounds good, it's good."

The lyrics—written entirely by Sean,

according to the liner notes—were perfect as well. Fanned when he was in his twenties, the tunes reflected the obsessions of many a young man here, partying, drinking—you get the idea. And while the subjects were bound to one genre, Sean's songwriting, its sincerity and good nature elevated the songs to a kind of poetry. I couldn't get enough. I found myself listening to the CD constantly for the next few weeks, and playing it for my customers, the more I thought could handle it.

Above all, I was dazzled that this music had come out of *here*—the funny, rather self-deprecating guy I had known for six years. It felt like he had a secret party in which he prepped the stages and risks of Vermont as an unshelved wild man. It was hard to square the two.

A couple weeks later, Sean and Debbie called me again. I showed up at their home and left the cab as they stepped out the door. Presuming myself on the front lawn, I gave a series of 1-in-a-million bows, cradling Sean up.

"I figured love Yo Yo Nipples," I guessed, feeling like a gossamer. "I swear to you, I've been playing the CD nonstop. You are a rock star, brother. I mean it!"

"Naps, I guess we were pretty good," Sean conceded, grinning. "Dude, I wish you could have been at one of our last shows, when we had go-go dancers."

"Oh, man—tell me about it."

"OK, we got these two dancing girls to appear on stage with us—topless with aerial go-go covering their nipples. The show was awesome, man."

"It sounds unbelievable," I said, trying to visualize that memorable evening. "During an old pop era, I added, 'I can say it, where is YouTube when you really need it?'"

hackie is a local writing column that can also be read on www.hackie.com.
To reach Jeramiah Ponting, email jeramiah@hackie.com or hackie.com/contact.php.

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SOCK and AWE

How Ric Cabot and Darn Tough Vermont saved the last hosiery mill in New England

BY PAUL A. RUZZI Y

Gail Scobie left her East Charleston home at midnight last Friday to be first in line at the Cabot Hosiery sock sale in Northfield on Saturday morning. At 4:30 a.m. — a half hour before the doors opened — she'd already been waiting for two hours at the factory that sells Vermont-made socks at deep discounts over two consecutive weekends during rifle season. It's the Green Mountain equivalent of queuing up for the latest Apple event here.

This year's buying frenzy started two and a half hours earlier. That week — a decision confirmed by the practical Vermont women gathered at the heated vestibule between the factory's outside and outside doors at 4.45. They included Timewatch's Marie Bergendahl, her friend Debbie Prodench of Wallingford — a self-described "sock-sale vaper" — and Cindy Wassenski of Waterbury, who recognized Scobie from sock sales past.

By all measures, Cabot Hosiery's Darn Tough Vermont is shaping up to be the state's next global success story.

"This is the beauty," and Wassenski, who got up at 4:30 to ensure the best selection of socks. Her reaction to the suggestion that these might be extra inventory that year and perhaps some two-for-one deals? "Yrroo!" she cheered with both arms outstretched over her head.

By 4:50, more folks — including a young man — had crowded into the vestibule, outside, a line of customers already extended to the parking lot. By 8:30, hundreds of cars would line the roads between the factory and Route 12, which runs through downtown Northfield. Their drivers come for ladies' dress, sport and kids' socks. While they last, 40-pound bags go for \$30.

But "if you want the Darn Toughs," Wassenski clarified, "you get them early." Her new friends murmured in agreement. "Once you've worn 'em, there's no going back."

Wassenski was referring to the high-end hosiery brand the Northfield company launched in 2004. Darn Tough Vermont. After years of making private-label socks for price-sensitive big-name retailers, Ric Cabot and his dad, Marc, decided to design their own.

Ric Cabot



Openers of the sock sale

"Hot sock event" in how Marc Sherman of Burlington's Outdoor Gear Exchange describes the sock product that saved Cabot from bankruptcy and "introduced the top-end sock market" even at full price, which can run more than \$20 a pair. Sherman sells twice as much Dura Tough as SorelWool in his Church Street store — as many as 600 pairs a day during the holiday shopping season.

At the annual sock sale in Northfield, six weeks before Christmas, you can pick up the expert Dura Toughs — stamped "irregular" or "second" — for as little as half price.

Cabot's balance sheet suggests the brand's popularity is not just a "buy local" phenomenon. Contracts with various branches of the U.S. military, which have an American-made requirement on large acquisitions, have been great for business. Dura Tough's line of no-seam "tactical" socks are worn all over the world by the company's customers.

But the growth of Dura Tough's "specialty" line is what Cabot is banking on. Sales are up 61 percent over last year, which was up 78 percent over the year before. Customers all over the world, especially in Japan, South Korea and Canada, are discovering Vermont's greatest socks are worth the investment.

To meet the demand, roughly 100 people — up from about 75 five years ago — work three shifts a day at Cabot Hosiery Mills. When the company constructs a 20,000-square-foot addition this spring, they'll have more

room to design, manufacture, package and ship at the Northfield factory — the last remaining sock mill in New England.

By all measures, Cabot Hosiery's Dura Tough Vermont is helping to be the state's most global success story. "Everything else was making their last felt standing in the commodity side of the business in the United States transition into building a foundation for a super strong organization going forward," says Secretary Lawrence Miller of the state's Agency of Commerce and Community Development. It starts with "solid quality," he notes. "That was the anchor for Boston, for J. & J., for Green Mountain Coffee Roasters — really stable, consistent quality that delights the customer."

Dura Tough's "successiveness" inspired Beth Hulse and Jim Fiorini to drive 600 miles from Ohio to Northfield last weekend. Hulse and Fiorini said it's hard to find the socks in Cleveland, and Cabot Hosiery doesn't sell them online — yet. Searching for information, Hulse and Fiorini discovered a *Jeep* video about the sock sale on YouTube. They decided to drive to Vermont and "make a big weekend of it."

The couple had spent the previous night in Burlington, but got up at 4:45 to arrive before the dawn's early light. "We haven't slept all night," Hulse reported cheerfully. "People keep asking, 'Are you up here to sleep?' she said. "No! We're up here to buy socks!"

E The Cabot Hosiery Mills annual sock sale continues this Saturday, November 17, and Sunday, November 18, 8:30 a.m. to 3:30 p.m. in Northfield. duratough.com

Live soldiers' 2007 sock-in Vermont video about the Cabot Hosiery sock sale can be viewed at vermontpost.com

If the sock f Its...

It would be an understatement to say that Dura Tough customers have strong feelings about their hosiery. After a lifetime of wearing socks that are too hot or not warm enough, that bunch up in boots and wear out after a single season, they can't say enough about Cabot's live-haggling alternative. With the slightest encouragement, they'll lift a pant leg to show 'em off.

Approaching Dura Tough is a two-step process. There's the initial thrill of a first fit with confidence-building in all the right places. Then there's the long-term realization that your feet are warm but not sweating, the toes aren't — if there is one — isn't digging in to your ankles, and, wait, that face-rub of sock-toe friction has been kicking around for almost a decade.

"They're durable, guaranteed for life, and they fit," says Sherman, who confesses Dura Tough is the only brand he wears unless he's at the end of a laundry cycle. "His first encounter with Dura Tough, soon after it launched, was at the 2004 Vermont City Marathon. Every runner scored a free pair of Dura Tough's classic running quarter socks."

"Almost everyone I have introduced to the socks has become a regular," Sherman says.

Spending the word with pants — and a pair of socks

Stock: Wed. April 10, 2007

Sock and Awe W.P.28

degree from the University of Colorado Boulder — in a 41-year-old Kic Cabot, Dan Tough's emphasis is clear. The business team behind the brand, he demands from a short line of sock rows. Cabot's grandfather owned mills in the Carolinas and New Hampshire, back when "socks were being made here. Germans were being made here. There was cut and sew here," he says, and textiles were considered "a viable business."

Cabot's dad, Marc, followed his over father into the business, and the two men worked together for a while. Marc was living in Knoxville, N.Y. — where Kic grew up — working as a textiles sales rep in 1973, when he decided to buy and renovate a defunct Northfield mill. For years, Marc continued to Vermont to run the business. Now the 73-year-old makes the weekly trip from his home in Maine and stays Monday through Thursday in a nearby motel. Cabot employees describe him as "personable" and "a salesman through and through."

It was Marc who opened the doors for Solaia and company last Saturday morning at 8 a.m. and thanked them as they rushed into the factory. Kic showed up a few hours later. Despite having undergone double knee surgery the week before, he was also out on the floor.

The younger Cabot left a publishing job in Manhattan to join his father at the factory in 1999. "I always felt that it was my destiny," Kic says. And Vermont appealed to him. "Anytime it's outdoors, I love nature and being outside." He settled in Snow, where he wife runs an art-and-antique business. They have two children, ages 7 and 9.

Business was good during Kic's first decade at Cabot History. "You could be successful in being a good manufacturer, in producing a quality product at the right price," he recalls.

Kic's behind-the-scenes of the biggest brands, including Gap, Banana Republic and Old Navy, in Northfield, where the factory produced private-label socks for all of them.

"That's how business was done," Kic says. "The goal was to grow bigger" on the assumption that mutual dependency would benefit both parties. But without equal ownership, he eventually discovered, "you have all that said on a very shaky, unsteady and potentially tricky foundation."

At the beginning of the new millennium, Kic says, the big clients started dropping around, including Gap, Banana Republic and Old Navy. So he set the best possible price for goods. As a manufacturer, Cabot History didn't have many options. "You acquire labor, you acquire benefits. You look for any way you can to keep the machines running," says Kic, relaying a tale that could describe almost any segment of American manufacturing threatened by outsourcing.

In the end, he and his dad found they were operating Cabot on desperation and



few. And the business wasn't working financially, either. Sales were down — from roughly \$7 to \$5 million a year — and the company owed Christmas bank millions of dollars.

When it defaulted on some loans, Kic remembers, the lenders came in for a meeting. As they were leaving, they looked out of the room in opposition to turning around, he remembers. "They were like, 'We surprise, right? No surprise.' Thinking the movie they left, we'd go Chapter 11."

The Cabots did just the opposite. Both sold out their mortgages and reinvested in the business, "but not to the same old thing," Kic qualifies. "That's when I came up with Dan Tough." In retrospect, he says somewhat reluctantly, "I also got out of business was happened to me."

Dan sawy

Kic Cabot doesn't mind telling anybody who will listen: "I consider myself the best in the business." Joyful as it sounds, the claim is probably true. The younger Cabot learned all about the technical aspects of manufacturing from his dad and other experts at the factory — people with decades of experience.

Outpaced with his technical knowledge is a rare talent for merchandising and marketing, which is precisely what Cabot History needed in 2004.

With fresh, third-generation eyes, Kic saw an untapped niche in the market he and his dad knew so well. "There were

some really good socks out there, but they weren't that comfortable. They didn't last and they didn't fit well," he says.

Kic envisioned a high-end sock brand that Cabot would own and demand "what the proper DNA of a sock should be."

"We lost something people had never put on their feet before," he says. "It was high neck, four girth, density without bulk. It was form fitting." The high-wear areas are reinforced — the most obvious example being Dan Tough's knee-high sock, which features a wide padding where the foot has the most and sole bones.

He also came up with a clever name that perfectly covered the spirit of the endeavor. "Dan Tough is a line of things in Northfield, it's the textile manufacturing industry in the United States. I wanted to say we're surviving and we're going to survive. These socks are going to last, and they're not going to be a disappointment."

To that end, he enlisted his dad that Dan Tough Vermont socks would be guaranteed for life or the customer's money back.

How often does he write a check? "It's 100 percent of sales," says Kic, who handles any serious complaints personally. If the company were doing \$10 million in annual sales, that would work out to be \$10,000 in returns checks. It's a small price to pay for a big claim that's emblematic on the packaging of every single pair of socks.

Kic is involved in all aspects of communicating the Dan Tough brand, from the graphics on the catalog — the bold headline "I like to _____ in my Dan Tough socks" — to the meticulously slaphdash ads and signage for the sock sale.

The two for one deal was announced as a "saga" assembled from pieces of copy paper that had been taped together. Asked why the company doesn't invest in a large-scale printer, Kic says jokingly, "That would look to a sock."

"One of my favorite things is the PS and the press," he says. And it shows. "If a press release is too wordy or too cheap, or there's no look, I'll change it," he explains.

Kic tells the company story with the intimacy and rhetorical repetition of a company's problems. "We're pulling back all the curtains. We're pulling back all the hype. We just make socks and we do it better than anyone else," he says.

A discussion about competition turns into a lesson in brand awareness. "What three things do you want people to know about you? What makes you unique? If you don't have three things, or 10 things, or a handful of things that people can remember and understand, then it's going to be really tough to sell anything."

ODS's Sherman agrees that Kic is "relatively arrogant" and can be "intense," but "he's got a good sense of humor. It's a genuinely caring person."

That's comes through loud and clear when he talks about all the jobs America has shipped overseas. "We let all those jobs go. And for what reason?" When he talks about Cabot's employees, many of whom are not college educated, he's an empathetic realist. "It's hard-core, dyed in the wool manufacturing. I make an 'all human' shirt," Kic says. "We work hard, and we get dirty and we get sweaty and we're sweating."

What are the employee benefits beyond having a paying job in Northfield? The company recently reinstated its 401(k) program and topped the match. It contributes 55 percent of everybody's health insurance.

"We run the floor all the time, every day. And my father's been most of the time, too," Ric says. "I remind people that we rely on them. I thank them for coming to work. I try to make it fun and easy and avoid and interesting."

Nothing provides all of that more reliably than the sock sale, during which Cabot Hosiery employees are transformed from factory workers to collectors, security guards and ambassadors. It's definitely a stress on the workday. By next Sunday, when the sale comes to an end, almost every Cabot employee will have worked at it days in a row and contributed to selling more than 100,000 pairs of socks.

But the event is also a naturalistic exercise in human-resources management and public relations. Customers get to see the real people who run Cabot — not some types hired to work the sale. And the workers get face time with the people who buy and love the products they make.

Donald Provancha casually manages the dye house, but he is running a cash register, and losing it, last Saturday. He had been on a major car accident two days before, but that didn't diminish his enthusiasm. "This is where it all comes off," he said. "You get to talk to all the people who buy our stuff."

Provancha arrived two in jail before he came to work at Cabot seven years ago as a job that paid \$150 an hour. "They never held a woman out," he said. "I worked my way up, and only because they disregarded everything that happened to me as the pain."

"I tell people, 'You start here, and you don't make much money, but the way you're treated makes up for everything,'" Provancha added. "It's nice to know that the people who own the place take pride in what they do. This place is great. It deserves to explode. It'll never go anywhere else."

CLOSE KNIT

Cabot Hosiery doesn't look to be going anywhere else, either. Ric references the Spanish conquistador Hernan Cortes, who burned the ships that brought him to the New World so his men would realize the most of the opportunity. "That's sort of how it is here," he says. "We're committed to staying here. There are no ships leaving."

On a lighter note, he adds "And Dave Tough New Jersey just doesn't have the same ring to it."

Cabot Hosiery is planning for a future with less military business. Maybe a name change that combines the two brands into Cabot Dave Tough Vermont. And Ric says he's "making a good hard look" at online sales.

The forthcoming expansion will create more room for the growing "casualty" sale of the Dave Tough brand, which "has just skyrocketed" over the past few years, according to Ric. That means having racks in more than 3000 stores and varieties in stock at all times — the mall grids and on same-day shipping.

But having too much inventory is inefficient and expensive, which is why Cabot just hired Brent Kleiman, formerly of Williams' defunct Revolution, to improve production. Kleiman is planning he'll most likely have a say in which knitting machines are running more crew neck running socks and how many are shooting out colorful women's lifestyle varieties in stripes, spirals, flowers and polka-dot patterns.

Dave Tough changes its designs every year, many of which are created by happy staff, co-founder

of 1935, a women's accessories company. It's another merchandising strategy. The best way to get people to buy more socks — that never wear out — is to make them "valuable."

The patterns are created on a computer, "which tells the machine to stripe in this color, or create this polka dot on these machine in this row," Ric explains. "This finger goes in, this finger goes out." When a hundred-plus knitting machines are churning out socks, with dozens of colorful colors of yarn suspended above them, it looks like something out of Willy Wonka is the Chocolate Factory. Each spinning contraption costs \$15,000.

What's Cabot Hosiery's secret ingredient?

"If it was just one thing, anybody could do it," Ric says. "If it was just the machines, anybody could buy that. If it were just the yarn, they could buy that, too," he says of the 750,000 pounds of merino wool Cabot sources from the U.S., New Zealand and South America. "What you can't get is 34 years of manufacturing in the same small, rural town. The thing that makes us the most successful, that nobody can buy over, is the people who work here. That's our biggest asset."

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Toll on Call

In St. Johnsbury, an old-school pediatrician tends to five generations

BY KATHY YN FLAEGG



One might think that, at 87, pediatrician David Toll would be basking in the glow of his golden years—or, at the very least, enjoying a well-deserved retirement after a long career spent tending the children of the Northeast Kingdom. But Toll is not your average doctor. Today his St. Johnsbury-based practice is the biggest it's been in 60 years. He's on call 24 hours a day, seven days a week—and dials out his home phone number just in case parents need to reach him in an emergency.

"He's a doctor of the old school," says Rod Laurman, who met Toll as a patient in the 1960s. Later, fresh out of high school in 1975, he worked at a few of the franchise restaurants Toll then owned in St. J.

"He's very matter-of-fact, and that's that," Laurman says. "You're not going to get a lot of cozy hand-holding, but a lot of people like that style. I would consider him the old New England country doctor... He's just an icon over here."

While that breed of doctor may be hard to come by these days, Toll shows no signs of slowing down. Aside from Wednesday afternoons, which he keeps clear for paperwork and meetings, he sees patients five days a week, from eight in the morning until five or six in the evening.

Toll's office is well decorated with the original mid-century wallpaper. On a recent afternoon, the good doctor picks around his office in a white lab coat and well-worn trousers, the many medical calendars and posters on his walls start to bathe medical for sale. His shelves are piled high with medical textbooks and reference books. A wooden rocking horse stands in one corner.

Toll's offices occupy a rambling old house on St. Johnsbury's Main Street, and still look much as they did when he moved into the building in the mid-'50s. The spare-minimalist rooms open little more than padded exam tables covered with crisp white paper. Upstairs, a few expensive electronics are the only nods to technological advances in medicine, but Toll, who was also trained in pathology, is able to run his own lab tests for his patients.

David Collins, a longtime family friend of the Tolls, puts it this way: "Dr. Toll is a person who is not taken in by all of the new and intricate findings when some medicines only give some good old practical knowledge."

Born in 1928, Toll grew up in Shaker Heights, Ohio. His parents and grandparents were Jewish immigrants from Poland and Hungary. When Toll was 16, the prize capital of his high school called his parents in for a chat and told them their son had learned all he could there. The message, as Toll recalls it, was this: "Your son has

David Toll



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His patients still come from near and far: On any given day, T. Oll's nOr Therrm OsT paTienTs live 65 miles frOm his sOuTherrm OsT.

been here long enough. We've called Harvard, and they'll take him."

His patients put him on an overnight train to Boston, after which he found his way to Harvard Square in Cambridge. He tested out of first-year classes and by 18 had met all the requirements for attending medical school.

But that was at the height of World War II, and Toll's trip to medical school was delayed by a stint as a corporals in the Navy. When the war wound down, the military tapped a few soldiers to head to medical school, Toll among them. The Navy shipped him back to China, where he attended Western Reserve University in Cleveland. A few years later, Toll returned to Boston to complete his residency at Children's Hospital.

He didn't plan to trek north to Vermont. Instead, Toll imagined moving to Israel to minister to European Jews who were making their home in the new state after the devastating war, he recalls. He even learned Hebrew in preparation. But a man-in-with some Israeli

doctors gave Toll an unexpected revelation. Israel had more doctors to go around than did some remote parts of the United States.

That's when a colleague at Children's Hospital told Toll about St. Johnsbury. When he set up shop in Caledonia County's shire town, he was the only board-certified pediatrician in all of northeastern Vermont and northwestern New Hampshire — and would remain so for the next 20 years.

"It was unusual for someone that well trained to leave academic medicine and come to the country," says James Bailey, a retired local obstetrician and gynecologist who met Toll in 1958. And Toll's education didn't stop when he left school. Bailey says Toll traveled frequently to conferences and post graduate triolegals. He'd return to St. J. with new tricks and techniques up his sleeve — which, months later, Bailey would begin seeing described in medical journals.

But Toll is no prophet — he's got a bit of a wild streak. When he was called to serve at a pediatric hospital in

New York State during the Korean War, Toll refused to sign a statement intended to root out subversives or communist sympathizers, mostly on principle, he says. He spent the next two years counting down the days and months until his time of service was up and he could return to St. Johnsbury.

Then, just before he was due to leave, Toll got a nice surprise: the house commander wanted to see him.

"He said, 'You were very pleased with what you did as a doctor here. But I want to tell you that as a military person you are a complete failure,'" Toll recalls with a very chuckle. His first diagnosis was a lung one. He'd worn an enlisted soldier's uniform instead of an officer's ("because that cost \$30, and an officer's uniform cost \$350," Toll explains). He hadn't worn the correct badges to dignify his rank as a major.

Worse of all? Toll lived off base, and every day he showed up at the gates wearing an old brown storm coat, covered in spots, which read "Water Incorporated, St. Johnsbury, Vermont."

The officer's parting words of advice were these: "Let me tell you something: Don't ever try to work for anyone. You won't last six weeks."

As a matter of fact, Toll hasn't worked for anyone else his entire life. He's maintained a private practice, an increasingly difficult feat in recent years as more and more small clinics sell out to larger groups. Toll says being a lone practitioner sometimes makes him feel like the odd man out, but he doesn't let it bother him. He knows what he likes, and what he likes is practicing medicine — his way.

For much of his early career, that meant making foraging house calls across the North Country. His patients all come from near and far. On any given day, Toll's northeastern practice lives 65 miles from his southernmost. He sees families from just east of Montpelier, to the border between Maine and New Hampshire.

Toll did cut back a bit when his three sons were young — but only after he realized that the boys were desperate for his attention.

"When my children were younger — they started having all kinds of symptoms, and I couldn't figure it out. These didn't seem to be anything wrong with them," Toll says. "Well, they had figured out that the only way to get any attention was to say you were sick, so that's what they were doing."

Now, though, he has no plans to retire. "He'll keep working until the day he drops dead, I think," speculates Bailey.

Toll says he'll keep going as long as his brain "feels," but it shows no signs of slowing. Just last year he fell from a horse he was riding and broke his collarbone and four ribs. Not only did he put off a trip to the hospital until after his grandfather's birthday party, he was back at work the next morning.

Bailey speculates that the "young bucks" in the region are chomping at the bit to get a piece of Toll's practice when he finally does retire — but they'll have to wait a while.

"I feel like everyone in my life has been so good to me," Toll says. His way of repaying that debt is to continue working — and working hard. "I really want to keep going," he says, "as long as anyone wants me to."

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Sarah DeGray

PHOTOGRAPH BY JEFF

Spinterest

Riding a winter-ready fitness trend at Burlington's new indoor cycling studio

BY SARAH TUFF

A new beat changes from the first Street in Burlington, and it's not the hip-hop disc jockey at nearby South End Studio, the frozen-yogurt machines at SoHo's ice-creamery or the New World Tortilla & Taco Co./Cafe. "Back in black" pounding from instructor Sarah DeGray's iPhone as she leads a dozen riders through the very first class at REV Cycling Studio.

As one of the slightly saddle-sore participants in a Spinterest bike, I have little time to fret over about the burnout and droop that may await me after class. Instead, I'm busily adjusting my resistance, pedaling furiously and, yes, having fun while listening to DeGray and her equally inspiring music, which ranges from Elé Kula to Madonna.

"You guys are beautiful, keep it up!" shouts the 28-year-old former federal legal assistant through her headset. She's spacing her own bike on a platform in the room's green, gray and black studio, a 1,000-square-foot space so new that the glue is still drying in certain spots. "I love you even if you hate me!" DeGray adds.

She's working at hard, but we don't hate her. Because what thousands of and Vermont cyclists actually do hate is the seasonal switch from taking long summer rides on smooth, firm hard roads to going headily north on a bumpy, slick as at home.

While every local gym offers some sort of spinning class, it took to pay the cost of a health club membership just to get to a new once a week. But

REV, which aims to combine what the Champlain County says cycling not just in the winter, but beyond — hence the tagline "Rock 'n' roll cycling."

Gray devoted to indoor cycling has been multiplying in other cities. SoulCycle, started in 2008, now has studios on both U.S. coasts, while similarly styled Flywheel has expanded as far as it has. Other urban gyms are opening up with these studios, which boast instructors with personalities as attractive as their calorie-burning workouts.

That kind of magnetism makes DeGray just the right choice, fit to bring Burlington its first dedicated, boutique-style indoor cycling studio. She grew up in Burlington and has lived in the Queen City as an off-between political science studies at

Robert and William Smith Colleges (each elite) and the New School (master). During several years working as a legal assistant, U.S. Senate intern and paralegal, DeGray kept thinking about the feeling she had after a spinning class she took at the Massanutten Athletic Club while studying in the Netherlands in 2009.

"I absolutely loved it," DeGray recalls of learning to spin in Dutch — and losing 20 pounds. "The music was exhilarating — the great thing about fitness is that it transcends any language barrier. I was hooked even without fully understanding the language being spoken to me. I felt it in my body, and I saw the changes physically." In DeGray's studio, it can underscore the language being spoken — it's about intervals, high intensity and low impact.

DeGrey discovered the empty space while driving down Pine Street last spring and embraced her friend, photographer and guru-me Di Jonathan Cornaro, to transform it into a blend of industrial chic, state-of-the-art gym, and hip nightclub style. Tucked behind a wall of handsome blond-wood cubicles, near two artfully draped chandeliers, are 30 spin bikes, which DeGrey resurfaced herself after finding them in California. An electronic wall provides a shot of energy.

"I've been all about the green since the beginning," DeGrey explains. "The color to me is just fierce energy and happy... it's what REV is all about!"

REV is also all about the music, which in our initial class includes Florence & the Machine, Coldplay, Adele, Lennon and Inez Dapo. "I'm a total music person," DeGrey says, and promises these classes shed featuring "90s music, disco and Lady Gaga."

DeGrey comes to us to let our feet find the beat, which helps us whether we're studying on our peddle to ramp up for an intense "hiit climb" or relaxing on a "fat road." There are occasional happy whoops and hollers from his fellow participants, including troublemaker Stacy Ortiz. She's one of four other instructors whom DeGrey has recruited to staff the various classes at REV, which are held every day. Classes focus on interval training, uphill rides and endurance regimes.

While SpinCycle and Flywheel charge upwards of \$30 for a class, at REV a single ride is \$15, a 30-ride pass costs \$450, or \$9 per ride. There's a 10 percent discount for students, teachers and federal employees, perhaps reflecting DeGrey's recent visits to academics and law.

For now, she's put those permits on the back burner. "I know people who wake up at 5:30 and go, 'Shoot, I didn't follow what I wanted to do' or they want

with retirement for their hobby!" she says. "I just didn't want to wait that long. I'm already in debt with student loans, and I thought, 'I can go into deeper debt and go to law school and be unhappy, or I can go into deeper debt and try this and at least be happy—brave and happy!'"

By the time DeGrey rolls in there are only two spots left in the hour-long class, but feeling happy, too. I may even be hooked, though I haven't pushed myself hard enough to get the "runner's high" that DeGrey swears she feels after a tough climb or a sprint on the bike.

Moreover, Sandy pushed back her official grand opening to November 12, but DeGrey says she timed the debut of REV to coincide with some of the darkest days for Vermonters seeking fitness options. "It's great for athletes who are cross-training; it's great for novices, it's great if you are recovering from injury," she says. "You can tailor your ride to your individual fitness level, yet you have the energy of the group and the instructor take you out through the class and challenge yourself!"

Second fitness, DeGrey says she hopes to see REV become a community-building social space. "I want people to come here and let down their hair, leave their stress at the door and sweat it out on my floor," she says.

Indeed, so the last lines of David Gaudin's remix of "Sweet" blast from the stereo, there's a surprising amount of cumulative perspiration, considering the 30-degree temperature outside.

"That wasn't so bad, was it?" DeGrey asks, beaming. "You guys kicked me!" ☺



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In her decades of researching polygamy, Janet Benson, a professor of anthropology and sociology at London State College, still often hears the word "contested" by married women. One wrote her "love letters." Another took her to a restaurant "to determine whether I was really maternal," Benson writes in her new book, *Polygamy in Primetime*.

These women were devout members of fundamentalist Mormon sects, not swingers. Like many examples in Benson's illuminating study, they defy the popular perception that the practice is a man taking multiple wives at will, about the same time.

with LDS church leaders, who "sifted [her] out." And she writes candidly in the introduction to *Polygamy in Primetime* that it also didn't do wonders for her relationship with her first husband ("Living with polygamists is not good for a healthy marriage").

But, she made new friendships with a startling range of polygamist women. More like little resisters to the underage brides in prairie dresses familiar from news reports about raids on Warren, Jr., of Fundamental Church of Jesus Christ of Latter Day Saints (FLDS). Women in the large AUR group ran and do work outside the home, dress as they choose and do

Polygamy in Primetime



Love Plus

A Vermont prof says polygamy is the new marriage-rights frontier

BY MARGOT HARRISON

Liberal Vermonters have cheered on the progress of marriage rights that elude other states. But what would we say to a woman who sought to unite herself in matrimony to a man and another woman?

We might crack jokes about group sex, script such a union as "polyamory," or view it as analogous to women's rights when associated with a patriarchal religion. But whatever we think of polygamy in America, Benson argues, it's not going away anytime soon. And she believes it should be legal.

Benson, 46, has been researching polygamy for two decades. As a master's student in 1995, she moved in with a rural Montana colony of the Apostolic United Brethren, a fundamentalist Mormon sect that still practices plural marriage as instructed by founder Joseph Smith in 1844 (The Church of Jesus Christ of Latter-Day Saints [LDS] officially renounced polygamy in 1903).

Benson would go on to publish book-length ethnographic studies of the AUB and the Lifespan fundamentalist colony in Mexico. Her first work put her in trouble

when they took.

Yikes. Elizabeth Joseph, a spiritualist and lawyer who "helped us live on a remote to help her with child care and social preparation." Or the three substitute wives of Ned Williams who shared childcare duties so one could earn a business degree while another got her master's in sociology. Or the women who, Benson writes, "would often say to me that they felt sorry for monogamous women who were with their husbands all the time."

Such modern-style American polygamist families kept a low profile until recently, when two TV shows — HBO's "Big Love" and its reality-show counterpart, TLC's "Sister Wives" — put them in the spotlight. Meanwhile, in 2013, a Canadian court case posed a landmark challenge to that nation's anti-polygamy law (which was upheld in November 2014).

Polygamy in Primetime responds to this new visibility with an overview of the subject that, despite occasional academic language, will appeal to general readers seeking more details than the soap operas of "Big Love" can provide.

Benson argues provocatively that, just as marriage-equality legislation followed the advent of married-media portrayals of gays and lesbians, so "the deconstruction of polygamy will follow the recent poly-media phenomenon."

Of course, there are plenty of reasons for progressives to question the notion that polygamy is part of the "new American sexual evolution," as Benson puts it. Monogamy plural marriage is tied to patriarchy and the official subordination of women who have access to the privileges of "patriarchy" only through men (as in mainstream LDS). The practice rests on the assumption that all fertile women should be breeding; it relies on a high female-to-male ratio, and it has led to abuse, from the rape of teenagers to the mass expulsion of young women who threatened the ruling patriarchal monopoly on male wives.

But, as Benson points out, monogamy has sheltered abuses, too. Polygamy, she believes, will serve the "prevalent marriage structure" that it seems to work for

women, including numerous LDS women who convert to fundamentalist sects seeking a "good man" they can't find in the regular dating pool — even if they have to share him.

We may assume we know why men opt for polygamy: In a guy who maintains three wives in crowded households really, that's, or not from a secular social management on his third or fourth family? But why would an educated, independent-minded woman choose such a situation?

Benson is happy to chat about such questions from her 40s on at LSC, where she's taught for the past 30 years. Her previous job was at Utah Valley University, where the high birth rate led to "monogamy" classes, she says. Her two daughters are graduating from the University of Vermont, and Benson says she wouldn't want plural marriage for them — or for herself. But the anthropologist, who calls herself a "gender invariant," is fascinated by the "ways that women find supporting structures, empowerment, belonging" within fundamentalist cultures, she says.

SEVEN SAYS: What do women find in polygamy?

JANET BENNION One reason I wrote this book was to underscore the variability in experience for women in these groups. If you're in the FLDS, you're going to find more restrictions, but even there, some women are able to find ways around them. The Atheris (AUR) have less able to provide women with more venues for power, such as hypnotherapy, or divorcing a husband and entering a job. The groups vary, and some women find that working with other women in the house is beneficial to them. One woman described her co-wives as "sacred mothers" [who do the childcare] so she can go find a job in the community. They have this economical and social network that provides a little bit more freedom than you might see in a monogamous pair [only].

I've taken so many surveys in my class, asking students, "Which parent in your home does the household work?" Eighty-five percent of students say, "Moms do it" so that sexual shift is hard on the monogamous woman.

SD: What's the relationship between fundamentalists and the LDS church?

JB: The mainstream [church] obviously does not recognize [polygamy] as a valid form anymore. Still, the mainstream is made up of people with ancestors who were polygamists. [Barth Ronanson and Mitt Romney have distant forebears who were presentist or presentist for polygamy.] You can see that there are some similarities there, especially in an election year itself of my family was the Romney, the other half for Obama. The Romney half was saying, "You shouldn't have that book out there."

The Mormon church today is very mainstream. It's changed away of its doctrine to fit an evolving constituency, but the priesthood is still firmly in the male corner. If you're connected to the Mormon community and you're a liberal woman like me, you live for the day when women can have the priesthood. Allred women use the priesthood covertly to bless the children. They actually have some informal venues that give them more power than the monogamous mainstream women.

BOOKS

**WE NEED TO JUST
STEP BACK, GET
OFF OUR HIGH
HORSE,
AND LOOK AT THIS
FROM A CIVIL LIBERTIES
PERSPECTIVE.**

JANET BENNION

SD: You mention having a theory that plural marriage fosters clandestine feminism?—something the LDS church doesn't condone.

JB: That's a new area of interest. I think women do what they need to do without a man around. Mormon women have done this for ages. There are women in the Utah pioneer days who formed a sisterhood network and allowed for lesbian conversations. It doesn't suggest the patriarchal framework. I talked

to at least three women who had formed sexual connections to their sister wives or to another woman in the community. When the husbands found out, they just called it a friendship. But for two men to get together—that threatens the hyper-masculine rules that are the foundation for patriarchy.

SD: Were you ever tempted by polygamy?

JB: I was tempted to leave my husband, but I wasn't tempted to join polygamy. I grew to love the woman. Yet there was never that urge [to join them], "cause I knew that I could never tolerate patriarchy, ever. I believe in all the computerized components of Mormonism, but



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everything that deals with patriarchy, I put it out of my life.

SD: Why should we legalize plural marriage?

JB: We need to just step back, get off one high horse, and look at this from a civil liberties perspective. If we're going to give the way for alternative sexuality, why not provide liberties for those who choose the polygamy form? We hear a lot about the abuse cases, but we rarely hear about the well-functioning families. As a feminist, I say, "Bring it on, let's legalize it!" In that way, what you do is you bring the abuses into the light. You bring in governmental regulating policies that protect women.

[This position is] controversial, that's for sure. There are abuses, but to state that polygamy is inherently abusive is just as wrong as, let's say, a form of bigotry.

SD: Given the reasons you cite for modern single women to choose polygamy—access to high-status men,

emotional and economic support from co-wives—is it likely to start taking nonreligious forms?

JB: I think there actually are these kinds of families but they are the surface. Because polygamy is such a hard lifestyle, you have to have some cultural basis for living it. When you sit there thinking about your husband having sex with your sister/women, you have to have some sort of ideology.

It doesn't have to be Mormon. Among African-American Muslims and converts who are professional women in Detroit and Chicago and other areas, you're going to find women usually opting for this form. Islam allows for four wives for each man, so there's an ideological framework. They want to opt for a better man, and they'd rather share a good man with another woman than be concerned without the possibility of having children.

I'm finding also a rationale for polyandry. I had an angry man call me recently, and he said, "I'm angry at the polygamists because



they're hoarding all the women." There are a lot of men who might at this point be interested in the alpha female. We're opening up to new and creative social forms in order to deal with our socioeconomic crisis. So stay tuned. ☺

f *Polygamy in Postmodern America: Gender and Politics in Mormon Fundamentalism* by Janet Robinson (Routledge University Press, 276 pages, \$30)

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Milling It 11/12

Two chapters have none at all, though they contain a wealth of legal histories and statistics, the sources for which it would be helpful to know. And his chapter on animal cruelty won't please the more zealous animal-rights activists, partly because Kardashian hopes small farmers can continue to make a living from a centuries-old practice. This in spite of the host of disturbing facts he cites about the process of shaping an animal solely to produce milk — including the revelation that the industry's preference for Holsteins has rendered the breed infertile and chronically lame.

Kardashian's legal expertise provides the book's most stunning insights, particularly when he translates, for a lay public, the impact of government decisions on the dairy industry. In his chapter on dairy workers, for example, he reveals that the North American Free Trade Agreement included provisions forcing Mexico to eliminate its subsidies for small farms (while the U.S. were maintained) and put its commercial farming land up for private sale. No wonder Mexican farmers ended up in droves north of the border.

Kardashian does propose a solution to the dairy industry's madness in Milk Money, but it is not, surprisingly, organic farms, which have had to industrialize to survive just as nonorganic ones have. Kardashian's model dairy operation is not even a Vermont enterprise, but an upstate New York cooperative called Hudson Valley Farms, started by a wealthy retired surgeon who figured out that an excellent local product with the right branding could turn the price into farmers' favors. Partly because HVF has no exclusive relationship with its processor, its member farmers weathered the recession and now receive 40

cents on the dollar for their product, rather than 18.

Whether the HVF model is replicable throughout the industry is doubtful; Kardashian provides a list of factors that have allowed it to thrive, including "access to the New York Metro Area, which is chock-full of educated people with some money." But Vermont has at least one parallel success story that Kardashian doesn't mention: Movement Farms Dairy in Weybridge, which supplies Middlebury College and other local clients, and four years ago added Vermont Co-op Milk to its labels.

Movement Farms produces milk through a system of vertical integration. It grows some of its own feed, pastures its calves, and processes and packages its own milk. That means the farm can base its price on the cost of production rather than on the weekly milk price set by the government. Movement Farms is one of only three processors in Vermont, along with Standard Organic Creamery and Thomas Dairy in Rutland (which sold its cows in 2008 and now processes other local farms' milk).

By processing their own milk, dairy farmers take a step toward survival, but Kardashian realistically argues in Milk Money that such operational changes won't suffice. What matters is whether consumers are willing to pay a price for milk that actually reflects the work taken to produce it. "Consumption is akin to voting," Kardashian writes. "Changing the system might be as easy as changing your vote." ☐

E Milk Money: Cash Cows and the Crisis of the American Dairy Farm by J. P. Kardashian, University of New Hampshire Press, 233 pages, \$25.95



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Camp Counsel

Theater review: *Return of the Moose* BY ALICE BROWN

Here's a show that's right in season. The Fitzhugh Little Theatre is presenting a new work. By local playwright and director Tom Blachly at Goddard's Hayburn Theatre, *Return of the Moose* is set in a hunting camp during deer season, so fall is the perfect time to stage it, and now it. The time may be right, but the show would benefit from some revision if it's in the heights of three Blachly winters.

Red (Ron Lipp-Sleeper) owns a deer camp deep in the woods. For him, it's perfection, with the back lands just a cook stove for comfort and a record of each deer season's portmanteau. It even smells right, and its rough-hewn simplicity makes the camp an ideal escape from daily life. Red's friends Fenchy (Wally Malley) and Hal (Kase Brown) drop up with him for a weekend of hunting, bringing along a newcomer — Hal's son, Junior (Vince Brudwick). A fifth hunter is late getting to camp.

Red may be the host, but Hal is the loudmouth leader of the group.

He swaggers in with ideas about how everything must be done, with the most blunt and rough up his son when he doesn't fall right in line. Junior is at a loss. He acquired his limited hunting experience as a youngster and has nothing in common with these veteran hunters or, for that matter, with his own

**These are men who know
just how to express
their bond with the deer
through disparaging remarks, so
the rhythms must be just right.**

father. As for Fenchy, he doesn't want to rifle any feathers but has a longing of being confined in the camp with nothing to do.

This setting is promising, requiring only a trigger to place the four men in conflict and develop their relationships. Blachly attempts to provide one in the

form of a moose that appears at the door of the cabin. The story calls for the four men to consider themselves prisoners, regarding the moose as an immovable menace.

A true deer hunter might not find a visiting moose much of an obstacle, but these characters respond with healthy fear (Fenchy and Junior), unbridled rage (Hal) and sheer frustration (Red). Blachly has written a comedy, so we can accept the dilemma as parodying as long as the characters command our attention with their outer reactions.

The problem is, there are only so many variations on the theme of not having an answer to Fenchy's and of "What do we do now?" The actors are left to repeat themselves, and the play stalls with some serious dwelling on everyone's inhibitions. A confrontation between father and son reveals tensions that the two have demonstrated all through the play. It becomes some fine acting by Brown, whose physicality as a drunk is impressive and powerful. Brudwick tries to dig deep, but can't quite catapult his character from comedy

to tragedy in the narrow confines of the script.

Lipp-Sleeper has a nice gruffness in his role, while Malley hits his comic notes by keeping his character oblivious to his own shortcomings. Dix (Kevin Sy), the latecomer, provides the play's second-best twist. Sy's performance includes a rhapsodic turn recounting his hunting exploits.

The play calls for tight ensemble acting. These six men who know how to express their bond through disparaging remarks, so the rhythms must be just right — a missed beat makes them sound either too sharp or too sweet. On opening night, there were still some rough edges to the response. If the actors can tighten it up, the play will reveal more in the relationships.

Developing his own script, Blachly doesn't have the benefit of a collaborator, but the experience of working with the actors may help him fine-tune his work. There's an excellent scene in which he demonstrates the economy that great comic writing requires. It's brief, it's brilliant, and it gets a lot of laughs. Unfortunately, he follows it with another scene that repeats the same gag rather than building on it. Blachly wants to show the passage of time, but repetition blunts the impact of the joke instead of amplifying it. Some sharp editing and stronger character development could fill the play's great setting with an equally great story.

Joe: John created a nicely detailed set that evokes the rough-and-tumble nature of deer camp. The lighting design, in bright, is clearly meant to require, though that undercuts the dark colors in the woods. Fresh and crisp costumes add a nice note of Vermont realism, and one forgives the lack of fidelity in some of the hunting roles.

Spurred by a setting of great local interest and the actors' enthusiasm for the project, Friday's audience was quickly engaged in the play and eager to laugh. Watching *Return of the Moose*, it's easy to meet for a local playwright, director and actors as they work to improve their craft. And it's hard to peek inside the kind of place where so many Vermonters spend long nights each November. But the play doesn't realize its full potential to reveal the folkies, folkways and conflicts of others confined to a cabin in the woods. ☹

B Return of the Moose: Friday Nov. 10, 8 through Sunday Nov. 11, 3:30 p.m. at Hayburn Theatre, Goddard College, Plainfield, VT 05759. 802-255-3555.

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SIDEdishes

BY LOVIN HIRSH & ALICE LEVITT

Healthy Buzz

JACQUELINE HINES AND BOB
After months of slogging
fresh juices on Burlington's
Bank Street, **STEFAN STEINER**
and **BOB WINTERS** have moved
inside for the winter. Their
JOINT now holds coffee
just inside the Church Street
doors of the Burlington
Town Center — and just
outside **STEFAN'S COFFEE**
COMPANY.

The placement comes
with the opportunity to
take on the coffee culture,
Winters says. For the frigid
season, the pair is offer-
ing powerful, ground, and
coffee beans, which they call
"green coffees," as a
supplement to their
fresh juices.

Winters says the
fine, light green
powder preserves
much of the coffee's
life during the brew-
ing process, solving the
conundrum of those who feel torn
between their morn-
ing peace and their
morning coffee. "The
body has a longer
and there's less of a
crash. It has all of the
coffee you need or
want," he says of the
beans, which he and
Stefan purchase
from **UNCOMMON**
GRAINCO.

To appreciate the
coffee experience even more
closely, Steiner and Winters
can add the powder to their
new menu of hot drinks:
• **Hot Ginger Pear Cider**
with fresh ginger and local
pear and apple juices, and a
Chocolate Apple — a juicy
Champion Grubbs apple
blended with ginger and raw
chocolate from **Hoty Cacao**.
Steiner and Winters had
to abandon their solar-
powered stand for a small
kiosk, which they'll run
seven days a week for the
next five months — until,

Winters hopes, they can
take over a brick-and-mortar
space downtown. "That will
be the next step," he says.

— C.H.

Taking the Cake

CLIPPS BAKER PROMOTES
NATIONAL TV DEBUT
"On Episode 1, there's
drama," says **ARIELLE ANN**
RICHER, co-owner and baker
at **CUPPS** in **Winooski**. Richer
talking about season three of
ETC's "West Coast Bakers,"
which premieres November
26 at 9 p.m. Richer is one of
14 contestants who lived in a
Jersey City hotel earlier this

Am I Blue?

ARTISAN PIZZERIA TO OPEN
IN WATERBURY

"Scrutin Pizza: Humble Food. No Bull." Or so proclaims
the newly installed window decal of the **NEW** **NEW** at
15 **State Street** in **Waterbury**. **Dinner** will be able to use
of owners **CHAD RICH** and **VINCENT VENTURA** can live up to
that promise on **November 26**, when they celebrate the
80-seat restaurant's grand opening.

Rich says those especially eager for a taste may get
one earlier, even if they're not on the guest list for a
series of artist-on-
only soft openings. "We
may find by Thursday
of [the preceding]
week that we're 100
percent ready to go, but
we don't want to put
something out there
that won't come 100
percent to fruition," he
says.

Though **Waterbury**
is developing a reputa-
tion as a beer drinker's
mecca, Rich says he
prefers to keep his
drink menu to a few carefully selected craft brews. "We
want to be known for the hand-rolled pizza rather than
having a beer destination," he says.

Chief **Pizzeria** is joined in the kitchen by his longtime
sous chef **WALTER** in **Manchester, NH**. The
team will specialize in New York-style pizza topped with
long-cooked, high-quality meats, including bourbon-
brined pork and smoked chicken. Vegetarians will
have crusting options, too, including the **Meaty** **Meaty**,
which features roasted garlic, Vermont goat cheese,
bacon and **Panama**, plus an array of mushrooms, barons,
truffles, skate and asparagus.

Once the kitchen gets rolling, Richer says he plans
to add house charcuterie to the menu, including his own
sausages to top pizzas. **Richer** will also offer daily
pizza specials.

Dinner is only meant to leave room for dessert, includ-
ing **Sweet Cream** **Knits** with maple sour cream,
and **Seasonal** **chocolate** cake with burnt oranges and
caramel sauce.

— A.L.



Arielle Ann Richer
Cupps, Winooski

bill, competing for \$100,000,
a feature in **Red Bull** and a
chance to work side-by-side
with **Wally** **Waller**, of
ETC's "Cake Boss" and his
team at **Carlton Bakery**.
Richer says that, while
many contestants auditioned,
judges selected her to
join the show. **Richer** is now
in **New Jersey**, **Richer** and her
wife compete to what she
describes as "The Amazing
Race" for cake decorations.
During 20-hour days, the
competitors squared off
in "Baker's Challenges,"

which tested their pastry
skills, before embarking on
the elimination challenges,
which involved decorating
cakes at least four feet high.
Though **Richer** can't yet
reveal any of the desserts
she prepared, she'll appear
on **WALL**'s "The 30" at
5:30 p.m. on **November**
27 to discuss the previous
night's show. The treat she
prepared on that episode will
be on special at **Cupps** until
the following week's show.

when **Richer**'s next "Baker's
Challenge" dessert will take
its place.
When she's asked how
many weeks this arrange-
ment might last, the baker's
voice takes on a secretive,
glamorous tone. "It was fun" as
she'll share regarding her
longevity in the competition.
For now, **Richer** is
focusing on preparing
holiday desserts at **Cupps**.



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It's true: Over nine months, the tons of food scraps that arrive here are sifted and used in a potent cocktail of nutrients by controlling what is added to the piles, the company can engineer the compost to do almost anything, such as tolerate soil and fight plant diseases. "Around here, growers really struggle with *Aphanizomenon*," says Gilbert, referring to a fungus that can kill crops. Picking hardwood bark to the piles creates compounds that counter the fungus, at least in containers.

It's added to a mix, with a floppy flat of brownies, a few scallions, a sliced head of radicchio, garlic, minced red peppers and hot-on-the-bag rice.

The wrapped meat of the food nighty is fed and buried it near the top of one of the piles, about 14 inches deep. Gilbert then set up metal grates so they could monitor the temperature, which was about 170 degrees when they began.

After my arrival at about 2 p.m., Gilbert and Podhauer took back up the



THE FISH'S OILS ARE AS CONCENTRATED AND AROMATIC AS THEY WOULD BE AFTER A LONG ROAST. THE RADICCHIO HAS AN ALMOST SMOKY CHARACTER, AS IF IT TOOK ON SOME OF THE PERSONALITY OF THE "TERRIOIR" WHERE IT COOKED.

Many of the food scraps that arrive at Highfields are initially blended with bark, manure and other nutrients, then arranged in 30-foot-high, chocolate-colored, conical piles that "cook" for a month or so. Then, when they generate the most heat, Podhauer goes to the piles, reads the "worm palette" hundreds of thousands of wriggling earthworms in a compact-filled trough crutch on scraps and create from their nutrient-dense vermicompost. We'll be matching alongside them.

There, the scraps are hot to the touch, but enough, apparently, to slow cook a fish fillet. "This is done," declares Podhauer before spitting the food aside.

There the scraps are hot to the touch, but enough, apparently, to slow cook a fish fillet. "This is done," declares Podhauer before spitting the food aside.

There the scraps are hot to the touch, but enough, apparently, to slow cook a fish fillet. "This is done," declares Podhauer before spitting the food aside.

But in one of compost's searier by-products, and we aren't waiting at a throwaway meal. On the morning of our lunch date, Podhauer arrived

The ribbons of radicchio are "hot enough to make my fingers uncomfortable," Podhauer notes. Once they cool slightly, she tosses them with

SIDEdishes

CONTINUED FROM PAGE 51

Apple-cranberry crostatin, chocolate-caramel-toffee cheesecake and "freshly cut" citrus pops, little pigskins and turkeys and cranapples* are among the selections. Whether any of them will soon be "in season on TV" remains to be seen — and tasted.

—A.L.

Fresh Start

WHAT WILL REPLACE A POPULAR BURLINGTON MARKET?

For the last few months, customers who noticed the dividing inventory at the **GREEN MOUNTAIN MARKET** on Burlington's First Street may have wondered if it was an omen. Last Monday, the answer came. Despite a stroke of bad breath on the front steps, the locked door bore a "closed for inventory" sign. Rumors melted about the market's permanent closure.

Fresh Market is indeed down for the count. The busy deli and bakery had been "temporarily" for sale for a few weeks before owners **ROBERT LACROIX** and **BARBARA JONES** decided to call it quits, according to **TOUR MAJE** at TVT Commercial, the building's real-estate agent. (Jones

calls to Litcherwe were not returned.)

Jones says the 4800-square-foot space — which started life as a brew factory — has hosted a steady succession of food businesses since the early 1980s, and that is unlikely to change. He expects it to be snapped up soon, saying, "There's a number of very interested and qualified parties."

A spokeswoman for Universal Properties, the building's owner, says the company is working with Litcherwe and Jones to sell off the rest of the inventory. In the Seven Days offices, we'll especially miss Freshie's gassy chocolate-chip cookies, which helped us eat as though every production cycle.

—C.H.

Rusty Business

SALE OF STONE DARTMOUTH

The deal that was seven years in the making may at last come to fruition. Seven Days reported last month that **DR. GILBERT** and **AM GOLDBERG**, owners of the **BLUE BARN** in Stowe, would purchase the **WHITE HILL BAR & GRILL**. But, according to

BARRY H. HANDEL, director of the couple's company, **DR. GOLDBERG LLC**, "The transfer did not occur. We are not currently the owners at this point and it does not appear we will be anyone soon. I suspect there will be litigation at some point, and then ultimately that will determine the outcome of the contract."

Carol's Rusty Nail owner **TRISH UNDERHILL**, a Massachusetts single, or did not be reached for comment in time for this story. According to two friends associated with the Stone Reporter, the couple's corporation, **DR. GOLDBERG LLC**, owns the town \$270,000 to back town, and Stowe has a lien on the property for unpaid sewer fees.



Both factors prevented 500 Builders from closing on the property. Masfield says that even if the new owner closes up the debts, the sale will come too late for his company to capitalize on the restaurant's busy Thanksgiving season. That could change the value of the purchase, for which 500 Builders is currently \$1.5 million in equity.

In the meantime, the Rusty Nail remains open, though its currently taking a sickle season break. Stay tuned.

—A.L.

"BEST JAPANESE DINING"
— BAYVIEW MAGAZINE



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velvety and crumbly of Bayley Hazen Wine, and then drizzles them with extra-virgin olive oil and aged balsamic vinegar.

After the agonies the roasted red pepper and garlic step the men. Podkaminer adds a generous block of butter and a sprinkle of chives on side the dish we're, mid-panic composed butter on the fish.

We take our places at a fully set table on the ground of the warm porch. Gilbert lights candles and pops a bottle of Limnith Peak Vineyard La Crosse, and we talk into the meal along with Alex Ulevsky, Rightfield's compact site manager, and Julian Post, an ArdenCorps writer.

The meal is thoroughly cooked, earthy and satisfying. The fish are as

as concentrated and aromatic as they would be after a long roast, the mushrooms have an almost smoky character, as if it took an ounce of the personality of the "mushroom" that it cooked. And the Ascherio rose, though creamy, is a perfectly, buttery treat.

No doubt our scraps will go back into the system. As Gilbert sees it, soil nutrition is finite, and "losing the loop" isn't just a food-garden necessity. "In Vermont, we really have this soft, middle-class idea of things working out. We really need to think through inputs to that system. We need to get serious, resource-wise, about the inputs needed now," he says.

Earlier this year, Vermont passed Act 146, which will require Vermonters

to compost all their food scraps by 2020. Gilbert hopes that, even before then, more people will recognize the tremendous impact even the smallest decision — such as throwing away coffee grounds — can have on the landscape.

"When you stand between the garbage bin and the compost bin, you're faced with a decision," he says. "Will your scraps go into a landfill, becoming greenhouse gases, or to an industrial sugarcane system? Compost is a real, one that has a lot of leverage."

Clearly the worms are peeping out moments a few feet away, and we darts are used from food cooked with nothing more than the heat of decomposing matter. Compost is messy, yes, but it seems almost magical. ☺

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Family Fusion

Taj-E-India Catering & Take Out, White River Junction BY ALICE LEVITT



Most of us have to choose between Indian and Chinese takeout in White River Junction, so you can get both at once—in the same dish.

At Taj-E-India Catering & Take Out, which opened in February, restaurant slingshocks up both his native Indian and Indo-Chinese fare. Not far from Exit 11 on I-91, the slingshock family lounge has a back door open for orders from noon to 8 p.m. every day. While most customers simply come seeking Indian food in an area not known for rich subcontinental cuisine, it's the Indo-Chinese offerings that make Taj-E-India unique in Vermont.

Slingshock belongs to a long cultural tradition. Practically anywhere you travel on the planet, you will find Chinese food adapted to national tastes. In Puerto Rico, French fries are mixed with fried rice and sautéed chicken or shrimp. Americans will recognize kani-kaoni and gyoza, Japanese blends of native and Chinese cuisine.

Not all Asian foods, of course, plenty of Asian restaurants that serve multiple cuisines and up doing some of them well. But the stars seem to align for the ascending Indo-Chinese food, first popularized in the city of Kolkata. To grasp the two-cuisine compatibility, you need only to compare the heat ofzechuan food to an Indian vindaloo, or the aromatic mix of spices in peanut restaurants to Chinese five-spice powder.

Guests at Taj-E-India may get a whiff of those cuisines as they wait for their food orders on the silk-flecked couch in what was once Slingshock's child's bedroom. When she left for college, he converted it into what feels like an exotic, decadent waiting area. Customers watch Indian cuisine sizzle or arrives on a flat-screen TV as they await their meals.

Home-life, just past the family's home kitchen, Singh shows in his professional cooking space. An industrial-size vacuum bathtub with soap suds he throws showers of marinated chicken into the metal-gilded clay tandoor to cook at close to 900 degrees.

A chef in India, Singh came to the United States nine years ago on a work visa that allowed him to work at his sister's restaurant, Jewel of India in Hanover, N.H. He wanted to escape



Chia-peng

the crux in his native Punjab and impress his children's prospects. "Our parents' motivation was to give us a better education, better future, better jobs," says Singh's 16-year-old son, Intaj Singh, referring to himself, his older sister and his 10-year-old brother.

"They are all good in their studies, and we are happy," says 16-year-old Singh, whose English is fluent, if a little tentative. Intaj Singh helps his father by answering phones and taking orders when he's not in school.

At the beginning of 2010, two years before Singh opened Taj-E-India, another of his sisters moved to New York. To help her and her husband make the transition and learn English, Singh left his wife and kids in White

River Junction and moved in with his extended family.

Following an elective three months as a commercial traveler, he got a job cooking at Taj-E-India's Sunday Talk in Ithaca, N.Y., one of a growing number of Indo-Chinese restaurants in the Tri-State area. "We are making these dishes with our style—Indian style, but not different," Singh says. "I don't know how the Chinese people cook what we cook, so cook it our way."

Indo-Chinese cuisine makes for fascinating ethnographic study. While most American Chinese food is adapted from Hunan and Cantonese cuisines, Indian food most heavily on dishes from the southeastern Chinese Hainan ethnic group. These are sweet, savory and decidedly meaty, posing difficulties for

many Hindus, Jains and even some sects of Sikhs. While many Indians, including the Singh, consume meat, the most popular Indo-Indian dishes replace chicken or duck with homemade paneer cheese or vegetables.

At Tap-E-India, Singh offers several dishes in both spicy and "dry" (nonmeat). Dry paneer chuli is served in a spicy, cherry-red sauce with cubes of peppers and onions. A slightly sweet, almost fruity tap note gives way to aromatic, cinnamon-spiced garam masala. It's followed by a wisp of spice that, while fiery, never approaches a level of discomfort. The "wet" version of the dish is the same, but sits in a soy-based gravy. Another dish that follows the pattern is Gobi Manchurian, featuring cauliflower fritters in place of the more traditional Chinese chicken in both the wet and dry versions.

Despite the presence of such exotic dishes, not all of Tap-E-India's Chinese choices will taste foreign to Vermont diners. Singh's Tibetan noodle is a satisfyingly soft, sweet-tart and fleshy veggie to eat. The only difference is a subtle heat that builds in the back of the throat with each slippery bite.

In Interpret Singh's view, the Indo-Chinese dishes "taste pretty damn good," but that doesn't mean they're what attracts most of his diners' clientele. Bakhtamar Singh says he thinks White River residents are more likely to head to nearby China Moon buffet for Chinese food. When they come to his place, he says, "The Indian food is definitely higher on the priority list."

And eat just among locals. Recently, one Burlington woman tried Tap-E-India while visiting family in the Upper Valley and ended up bringing an additional \$90 worth of food home with her.

Singh's food power, one of his personal fascinations, is particularly worthy of a trip. Though big chunks of homemade cheese melt browned before stewing, they retain a pleasing texture. The spinach sauce itself is creamy and smothered with excess rice. Just a whisper of heat in the honey dish wakes the palate.

One factor contributing to the natural, clean flavor of the dish is a careful hand with oils, the chef explains. "I try to limit salt," Singh says. "If your dishes are hot, then you need little bit more salt to get a good taste. If your dish

is mild, it makes sense that a lot of salt in it makes bad taste."

The heat of the dish is up to the customer. Every entry is available mild, medium or spicy, but Singh puts a ceiling on the number of dishes he'll put into an American's stew. "We don't want to hurt people," he says. "Some people will say, 'However much [spice] you can make.' I say, 'I cannot do that. You can eat that.'"

Singh says he looks out for customers in another way by using olive oil to sauté his food, rather than less healthy but more common vegetable or peanut oil. A last hint of olive flavor blends with ginger and garlic in most of his dishes, both Indian and Chinese.

Happy diners are repaying Singh with great word-of-mouth. When the take-out eatery first opened, Singh says, he took out a pair of ads in the Valley News. While he wasn't attuned with their yield, business boomed before long without the benefit of print. On a recent Thursday, Tap-E-India got about five phone orders just between 2 and 2:30 p.m. Each time, chairs erupted in the house as Singh or his son ran for the phone.

Singh's father was in the hospital with pneumonia that day, and the chef and his wife were trying to get on with the business of running a restaurant while raising a busy teen and a 10-year-old.

The Singh kids don't just help take orders. They're an ideal test market. "My sons, they eat the American people, and they eat what American people like to eat," Singh explains. "I tell them, 'I made the dish, and if you like, a lot of people will like.' He comes here every night, as well as every day, he says, and is approved from both his Indian tastes and his own American ones.

When he moved to the States, Singh says, he never imagined he would make so many American friends — and gain so many fans. "People say, 'Your food is best in Vermont,'" he says. "Some nice words. We're very happy to hear from them."

"People nice here," Singh adds of his neighbors. "If you are nice, then people's nice — that depends on you." Maybe being nice is part of it, but opening up the lives of locals surely can't hurt. ☐

Tap-E-India Opening a "low-cost, low-key" Indian eatery in White River Junction 950-6141. tap-e-india.com

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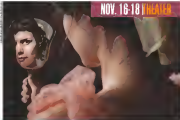
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- garlic
- celeriac
- butter
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NOV. 16-18 **THEATER**



From the Inside Out

Think ballerinas in tutus and you might imagine porcelain and great leaps across the stage. Minstrel ballerinas in macabre? Just plastic dolls that spin to the crackling of a key. Orkistriska, a dancer in the human-scale music box of *Orkistriska's Box*, is simultaneously both and neither of these incarnations. In a multimedia production that draws on local talent, Washington's Truth Zentao examines Orkistriska's psyche, along with female representation in art and society. Skip motion animation brings the dancer's haunting dreams to life, while original compositions from local musicians Ronald Pearce provide a soundtrack for silent acting and classical dance.

ORKISTRISKA'S BOX

Friday, November 16, 7:00 p.m.
Saturday, November 17, and
Sunday, November 18, 2 p.m.
and 7:30 p.m. at the Block
Theat. Main Street Landing in
Burlington. \$16. Seatable for
kids. Ticket info: Info
802-555-8585. tyrta.org

NOV. 16 **DANCE**

Protagonist of Shakespeare's *The Tempest*, is a skilled magician and artist who manipulates others to manifest his own visions. Internationally renowned choreographer Crystal Pite does much the same with the dancers in her company. *Kidd Pivot, in 'The Tempest Replica'*. Using white "replicas"—brilliantly created by award-winning costume designer Nancy Bryant—Pite reinvents critical plot points in the play, which for her serve a larger storyline. With theatrical props, original music and sophisticated visuals, Pite, whom the Australian critic "an image-maker of rare distinction," pushes performers and audiences alike to explore the place in which beauty and chaos coexist.

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Theat. in Burlington. \$15-32. Info: 802-
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COLLECTION WEEK: THU-FRI 14 P. 30 TO 30.30 PM

Figure 1

Food & drink

BROADCAST WITH CHRISTIAN FLUORENT
ASSISTANT OF BURLINGTON COLLEGE (Burlington, VT) will be collecting senior leadership for the first time of the day to learn about current issues and the success of various programs. Burlington College is a 2-year, free info: 333-3333.

Health & fitness

HYDRO FALLS WITH IMPROVED STABILITY A perennial trustee demonstrates daily passion for science concerned about their future. Piney Grove Living community, South Bull Run, 2000.

Abstract

HOLIDAY CRAFT FAIR Shoppers make merry as local vendors supply crafts, baked goods. Christmas wreaths, cake displays and more are in the pink pavilion/entrance. Great Congregational Church, 214 S. 1st St., 10 a.m. to 2 p.m.

Bedell

ENDESBURGALLS STORY HOME Young men chose up forlornest wedding gifts. Ensbury Public Library is lit up. First sale, 5/13 Sat.

HENTCHER TUMBLE TIME Physical fitness with tumbling building muscles. Montgomery Elementary School 10 1/2 a.m. Free. Info 527-9426.

Swimming Center/Lakey Center Ice Lake (Champion), Burlington, Fla. Regular admission \$1.00 12-18 \$2.00 but for kids over 12 and under 18 only. \$1.75 12-18 \$2.00

music

FRANÇOIS CLERMONT The exposed town and Alexander Twilight story as residents speak

James Taylor will sing his signature melody to popular demand plays saxophone & male. **Ernest Borgnine** & **Gaille Harwood**, 7-8 p.m. Free. **Arts, 4000 Blvd.**

THE BEST The local music community celebrates the

THE HOT GUMB OF SAN FRANCISCO Live thirty
100 rounds celebrate the legacy of Quigley

The musical group performs at the Mendocino College on a regular basis for an array of appearances and local appearances. Info: CollegeofMendocino.org

serum (100)

MADACK & SPELLWORKS Regenerates and all vamped govt. leaders have their spell casting craft with local author Curt White. 7p at Canyon Books. 301 N. Huntington St. 200 N 300 pm. Donations or cashed info. 440 8080

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Health & fitness

LIVING WITH ALZHEIMER'S: EARLY STAGE, FOR CAREGIVERS The Alzheimer's Association and Patagonia Open HealthCare host an educational program about the types of behaviors that affect memory in aging and brain health. A professional education session. Patagonia Open HealthCare, Burlington, 8 a.m.-noon. Free. Parking info: 508-633-0300.

Arts & culture

FAIR TRADE HOLIDAY GIFT EXCHANGE SALE Membership association offers 30 associates around the world get their hands on local products at this holiday gift-exchange and gift-wish list exchange. United Church of Christ, Greenburgh, 10 a.m.-12 p.m. Free. Info: 533-2222.

KITCHEN HOLIDAY RECIPE This decade old tradition celebrates the heart of the giving season and brings friends and families together. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 10 a.m.-1 p.m. Free. Info: 442-0060.

MUSICAL OPEN HOUSE & SALE See Fall 10, 11 a.m.-4 p.m.

HOLIDAY CRAFT FAIR See Fall 10, 11 a.m.-4 p.m.

MUSICAL OPEN HOUSE Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

MUSIC HOLIDAY & CRAFT FAIR Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

INTERNATIONAL HOLIDAY MARKET Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

THURSDAY TRIO Patagonia and all ages and abilities perform a 100-year-old folk song. A new male with a new song. Randomly distributed. Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

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Arts & culture

JEANNE BACHMANN The author reads from her new book "The New York Times" about the life of Jeanne Bachmann. Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

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Arts & culture

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who has been impacted by mental illness in an effort to be as successful as possible. Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

MOONLIGHT GALLERY Various groups. Thanksgiving 11 a.m.-1 p.m. Greenburgh. Local food, local wine, local beer. Lunch served from 11 a.m.-1 p.m. United Church of Christ, Greenburgh, 11 a.m.-1 p.m. Free. Info: 533-2222.

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SOUNDbites

BY DAN BULLS

You're the Best Around

It's hard to believe, but the end of 2012 is right around the corner. As such, I've begun the laborious, though enjoyable, task of going through the archives and pulling out disc sets for this year's "best of" lists, particularly the traditional Top 10 Vinylwood Studio Albums. It's a huge task, and I've learned it pays to get cracking early.

Typically, as the year progresses, I make note of records that I think stand a reasonable chance of making it to the year-end list. Normally, that list rolls about 15-deep by November. This year's list already contains nearly 28 recordings, with a little more than a month to go. So either you folks have been making some seriously great records in 2012, or I'm just going soft. I'm hoping it's the former.

Anyway, this week offers the chance to check out two bands who released records that, if they don't make the Top 10, will certainly feature prominently in the discussion by the end of December.

The first is **SHUT UP, SHUT UP**, a new vinyl album, who released a thoroughly stunning record, *Dispensation of the Gilded*, earlier this year. As *7D* freelance reviewer **JAMIET RUSMAN** noted in his take on Clowery's latest, the album is a melancholy masterpiece (he refused to agree, however, and it as a perfect cap to late-summer/early fall nostalgia). I submit it works just as well as a soundtrack to the oblique afternoon light of late fall and early winter. It's a cry yet complete album that warms like a good whiskey.

You can catch Michael Clowery and Dollar General at Signal Kitchen in Burlington this Sunday, November 18, as part of **RAK BARNETT's** ongoing listening-room series. While you're at it, drop by **OTISMAH**'s residency at Maddy Waters this Thursday, November 15, where Clowery and James will revisit songs from their excellent 2009 collaboration, *It's (Re)paired* — a "Top 30 pick that year, FYI.

SHUT UP, SHUT UP is likely a lesser-known commodity than Clowery, but the Montpelier band's debut EP, *Flow*, inspired this critic to borrowing this of hypertele in a review last month. And with good reason. Led by the crosswoundly young from Clark — whose 2010 solo record, *Solo Dao Trio*, was an understated gem — *Acoustic*



By David Clowery

delivered some of the most enjoyable 20-minute moments of music I've heard this year. Fans of atmospheric alt-country and indie rock would be well advised to stop by the Monkey House this Friday, November 16, when the band opens for the always excellent **JAMIET PARKER CLUB BAND**.

Seriously, Shut Up

Before we continue with this week's installment, a brief detour.

I thoroughly enjoyed **DANON VON KITTEN's** show at the Higher Ground Showcase Lounge last Saturday. Or I would have, were it not for the re-emergence of a particularly obnoxious strain of conceit: the show-biz-ifier. I haven't had to bowbeat these *schmucks* publicly in a while. And generally, most of the quieter shows I've come to lately have been free of their glibly self-absorbed ilk. So I thought, maybe, just maybe, we had turned a collective corner. I was wrong.

It started during **BAHMAN JARVIS's** beautifully melodic opening set and, sadly, continued right on through Van Kitten's comparatively leader but still gaudy performance. So I gotta ask: why?

Why shall out good money for a show you're obviously not interested in listening to? Going to see live music is a social experience, and a little bit of conversation is to be expected. I get it. In fact, it would be weird to go to a show at which everyone stood in complete silence. But there is a big difference between the normal concert din and the atmosphere that went on at the Showcase Lounge last Saturday.

Typically there is an unspoken agreement among concertgoers that if you feel compelled to talk, you hang near the back of the room, usually by the bar where it tends to be noisier anyway. It's a common courtesy that on this night, you jackasses were inescapable. Regardless of where I stood to watch, I was treated to endlessly interrupting conversations conducted in offensive volumes. Here's a hint: If you notice the people around you frequently talking in your direction, it's most likely not because

SOUNDBITES BY PETER



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soundbites

CONTINUED FROM PAGE 71

they, too, are fascinated by post-love-life, post-romantic soundscapes in which their topic is an your mind. You're probably being too fucking loud.

(Helen's member up, free of charge: College is best employed sparingly. While in the leather jacket and jeans, it's time to cut back on the Drunk!er Nite, ch!r! Also, cheer up.)

Let's you think this is just a case of your sneaky, neighborhood music critic getting his skinny jeans in a bunch, I won't share — also, I don't wear skinny jeans. Several people I spoke to during and after the show echoed the sentiment that the crowd noise was out of control. When the presiding tone an a concert is "it was great, when I could listen to it?" there's a problem.

All we're saying here is for a little common courtesy: try all means, enjoy yourself! Just be aware of your surroundings, considerate of your neighbors and, when necessary, shut the hell up. Because, you never know, you just might hear some good music.

BiteTorrent

Spending albums that could end up on local year-end best-of-lists, **SELVAGE** **WILLIAMS** and **REDEMPTION** **HALL** — **AKA** **NOVEMBER** — served a new project this week, dubbed **Slow Motion**. The two will play their debut performance and release their debut album this Saturday, November 12, at the DCA Center in Washington. I haven't heard the record



William Williams

yet, but judging solely by the duo's pedigree, I'll venture to say it's probably going to be pretty cool. Williams has long been one of the area's most dynamic vocalists. And Hall, especially in the last couple of years, has developed into a fascinating artist in her own right, adored locally and beyond. So far, the only available description of the pair's work is the rather impressive "haired K&L" **Colter** **one** **integrated**.

Contestant **Arts** received a huge boost this week when Vermont-based rock star — and born folk singer — **NEED CASE** donated her 1960 Gibson Epiphone Texan guitar to the organization's 20th annual benefit auction. The prize here is that the two, which she used on her 2006 record, **For** **Confession** **Brings**

the **Flow**, will fetch a pretty penny or two this Saturday, November 12, at the **Contestant Arts Center** in St. Johnsbury. Though personally, I'll be throwing in bid until Mrs. Case chooses to dinner and drinks. (Call me, Neko!)

Let's not forget, contestants to **MYN** **BYR**, the winner of the first-ever **Punkiest Contest** in Vermont contest, which concluded this past Saturday at **Club Metromex**. By winning, Byr scores some sweet prizes and cash that most importantly, he earns the right to represent Vermont at next year's **Punkiest Contest** in New England competition. Byr will be joined by the remaining top five finalists, who include **TRAVIS SPENCER**, **JOSHUA LORBER**, **MARC BUCKLEMAN** and **STYL SANGHVI**.



The Smothers



Listening In

In this week's episode of the **Seven Days** music podcast, "Your Date with DJ Liu," Liu sits down with **COLIN CLARK**, **GARA KAPLAN** and **MISSY BLY** of perennial MTV developmental favorites the **SMITHS**. Tune in and listen to the gang dish on their latest album, the secret to their longevity and how a pair of show girls started it all. Check out at **79** **blogs.com/tour_date**.

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REVIEW *this*

Soule Monde, *Soule Monde*

(JONATHAN REYNOLDS CD)

Soule Monde is the latest project from longtime co-conspirators and members of the *They Assisted Band*, Roy Paciowolski and Ron Lawton. The result of vocal collaboration and, most recently, forged in the fires of several Nocturnal's misadventures, the duo's self-titled debut attempts to distill the energy and improvisational fecundity of a highly regarded live act into a record-studio setting. That can be a tall order, particularly in the goose-laden arena of progressive jazz, funk and jam music. But *Soule Monde* achieves a rare feat, delivering a record that honors the band's improvisational DNA while introducing jazz while taking advantage of the studio to highlight the duo's signature compositional style.

Local audiences probably don't need to be told that Paciowolski and Lawton are two of the north's finest players. And *Soule Monde*—the album—should only fortify that reputation. From the first



insistent beats of opener "Bernardo" Soule Monde are in lockstep. The strutting, ostentatious track delivers a complexity with organ and drums that many jam-oriented locals can only hope to offer with much more instrumentation.

Paciowolski's playing throughout is inspired. His tenor line-borneoed jam conventions and, often, with little warning, detours into far more interesting terrain. On "Miss Miriam"—a soaring ode to local congaist Miriam Ferrer—he drives a spicy Latin-flavored progression through swirling, looping turns. "Roochy Roach" centers on a sleeker, cleaner groove that blooms into another Hammond solo, the "The Story"

Paciowolski sets a brooding scene sphere with shimmering efficiency, playing no more or less than is called for.

While Paciowolski may be soule Monde's publicist, misadventures, Lawton's contributions are equally critical and just as impressive. He's the band's backbone. But he provides much more than simply the foundation for Paciowolski's flights of fancy. There is a natural musical bonding, and Lawton plays with such an exquisite sensitivity and starting force that he becomes an integral part of the tapestry. There is a profound symbiosis here that reveals itself further with each listen.

Soule Monde may still be best experienced in person, but this debut record is more than just an extension of the live act. It's a stirring, groovy work that stands on its own as a cornerstone of Vermont's improvisational jazz and funk scene.

Soule Monde celebrates the release of their debut album with a show this Saturday, November 22 at Nocturnal.

DAN ROLLER

Kristina Stykos, *The Lost Tapes 1982-1992*

(JILL REYNOLDS CD DIGITAL DOWNLOAD)

It's an old cliché that so sometimes you need to lose something before you really appreciate what you've got. In considering Kristina Stykos' *The Lost Tapes 1982-1992*, that sentiment proves doubly true. First, as the Vermont songwriter writes in the album's liner notes, discovering the collection of discarded demos and unreleased tracks that had sat gathering dust in various closets over the past 30 years was like being reintroduced to old friends, and it brought back a well of emotions she had thought long-buried. And second, it was, for her album, which was actually released in late 2005. It recently reissued from behind a pile of previously reviewed albums on my desk. My suspect: these habits are not without merit. In the end, the album found its way back to me and, I imagine it's a feeling similar to what Stykos experienced when she began exploring her forgotten catalog.



Listening to these lost recordings is like sifting through a time capsule. While local audiences may be most familiar with the songwriter via her folk-centric solo work or her collaboration with Americana standout New Tapes, the record reveals a wealth of varying styles and influences. Some, like the electro-pop-driven tracks "Looking for an Angel" and "Identified to Happy" sound as charmingly dated—and understandably so. But regardless of their exact clothing, these songs chart a course that helps explain how Stykos evolved into one of the state's dynamic and fearless songwriters.

DAN ROLLER

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Industrial Evolution

BY PAMELA POLSTON

It's a chilly morning, and the heater is blaring loudly as Matt Fenney, John Maras and Creston Lee pull chairs into a loose circle among hulking machine-shop tools to talk about how Pine Street Studios came to be.

Traverse is everyone's a little fuzzy about exact dates and the order of events—the kinds of murky details a visiting reporter tries to extract. What's irrefutable is that today the three do their work here in the funky, 3000-square-foot quarters just south of Cavin's Barber, Fenney, 44, builds bicycles and teaches fabrication (Fenney Cycles); Lee, 41, makes guitars (Creston Electric); Maras, 41, creates custom metal pieces (Chaplain Metals) and hosts even parties. And together, they provide a residency program to assist other local artists with their own work.

"We're Burlington's industrial arts answer to the Intervale," Maras suggests.

What "Pine Street Studios" are those residents depend on their needs. It might be simply the use of tools, or a focused class, or the kind of research and development (reminiscent that helps an early business get off the ground). The trio seems pretty laid-back, but their collective skills have been sanctioned by the Vermont Student Assistance Corporation—that is, participants can use student loans to pay for a residency at Pine Street. Limited scholarships are available, too.

Incubator space is rare in Burlington's creative economy. All the more reason why Pine Street Studios is constrained, as its website says, to provide "[an] opportunity to artists and artisans who, otherwise, would be unable to realize ambitions." Residents come in two-month stints—occasionally up to six months—generally with a specific project in mind.

"One defining principle in choosing residents is, if it didn't happen here, it couldn't happen at all," Lee clarifies. "It



Matt Fenney
Creston Lee
John Maras

THIS HAS BEEN A GREAT OPPORTUNITY FOR US, BUT IT'S ALSO BEEN GREAT TO HELP SO MANY PEOPLE.

CRESTON LEE

might be the rocking chairs being built by current 28-year-old resident Andrew Russell, or it might be stained glass, mixed-media sculpture, silk-screening or blacksmithing. Artists in all those media, and more, have been nurtured here. "This has been a great opportunity for us," says Lee, "but it's also been great to help so many people."

The building, which also houses RESOLUCE's building materials center, looks a little gritty from the outside. Through the curtain, street-side wall is adorned with colorful stripes, the place is largely obscured from passersby by a chain-link fence, some overgrowth and a ramshackle old, once-elegant car. In fact, Fenney says, with discarded materials. Besides, all the signage points to the recycling drop-off out back. Only a towering pile in the yard—knotted last September for a dining table for the South End Art Shop—and a bald metal sculpture near the entrance suggest something artist might be going on here.

A decade ago, the city-owned garage "was falling apart," Fenney says bluntly. "I think the street department was using it for storage." Enter Burlington's artist Lee Phil. He was looking for a space in which to create a large sculpture (and would soon need that space to design installations for Phil's outdoor festivals, as well). Through his friend Pascal Spengemann, then curator of the Pinkhouse Gallery, Phil made a connection with Burlington City Arts and got permission to use a bay in the Post Street facility. He and a handful of other artists, including Fenney, agreed to clean out the space, make repairs and bring it up to code—as their own expense—in exchange for the use as a studio. "We hauled away piles of trash," Fenney recalls.

The group also put in a new roof, wiring, and heat and brought in arts culture, as Fenney puts it. The following year, they did the same in the neighboring bay and adjacent

rooms, though, as Maras notes, "There are constant upgrades." Dorcas Knaf, director of BICA, became a strong advocate of the group, Fenney says.

Phil eventually moved on, he's now the studio and facilities manager of Sacconi Sculpture Park in Long Island City, though rumor has it he will be returning this winter to make another sculpture. Maras came on board in 2004, less a year later. The trio brought Pine Street Studios to a new level making it an LLC with a mission statement: "Now, all our expenses are recorded, and we can actually keep track of what it costs to rent a space in this market," Maras says.

The place isn't just a "boys' club," he points out. A number of female artists have passed through here, Oriana Shapiro, Abbey Banks and Sarah Jamieson among them. In rooms adjoining the shop shared by Lee and Fenney, Mary Rye runs her fragrant soaping business, Clean City Soaps. In the building's only five-art studio—away from the noise and dust of the builders—Sarah Ryan creates custom artwork for Lee's guitars.

"It's been a really easy place for me to be, because I've known everyone for so long," says Ryan, 45, who met Maras and Phil when they were all students at the University of Vermont. "And it's so exciting when someone is doing something in the residency space," she adds. "There's always something new."

Pine Street Studios—and RESOLUCE, for that matter—remain valuable to the city's potentially changing plans for that chunk of South End estate. But in the meantime, there's work to be done. Guitars, bicycles and fine artwork to make from. To pour. And a community of industrial artists to sail and inspire. ☺

Haggis Heads "Carnies on Sale," hand-painted silk hanging and stenciled silk. Through November 20 at Contemporary Art and Fabric Studios in Montpelier. Info: 329-4195

How to sell "Pumpkins and other seeds by Paul Brown, Jean Kates, Chris Benjamin and Julie Tosta." Through November 18 at Big Horn Gallery in Buchanan. Info: 767-6550

How to Sell "ArtMarket" poster to students. Through December 1 at City Center in Montpelier. Info: info@montpelierarts.org

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Milton Artists' Guild Holiday Show & Sale

Nababy says you have to visit until Black Friday to start shopping for the holidays. Get a head start this weekend at the Milton Artists' Guild Holiday Show and Sale. More than 20 artist members are selling their pottery, jewelry, sculpture, photography, paintings and glasswork. Look for Ann Rossmore's vibrant rural landscapes, Christine Foster-Hall's playful nature portraits and Bob Myers' depiction of a Nashville street musician. A reception with live music kicks things off at the Milford Grange on Friday, November 15, 6-8 p.m. The show continues all Saturday, November 17, with more music, food and art making for kids. Featured: "Dance Morning" by Ann Rossmore.

John Haggis "Yuletide Wonders," watercolor by the artist's daughter, artist leader. Through December 28 at Caperton Cavern Library in Henric. Info: 327-0938

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ART SHOWS

EDMUNDO OROPE Elemental Water Works and Water photographs that explore the deepest colors and patterns of the natural world. Through November 11 at Northwest Kingdoms Artcons Guild

WILSON & FARRIS *Wildland's America* photographs of Americans from Harpersworth Gallery and the California redwoods in Redwoodland and the master scenes in Truman Capote's in Cold Blood

Arka Figuren dener ng oporoklabo saasawa. Through January 7 2000 Arka Center in Marikina. Info 0911 5011

TRIPLE VISION: SITES OF TRADITION IN CONTEMPORARY PHOTOGRAPHY Now by this year's Linda Fry Award and Chris Eades Through December 5 at Dumfries Gallery, London Shad. Colours in Londonville, 30th 018 0483

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JEN KAMRITS | Swarovski's photographs inspired by the way we choose to navigate physical space and emotional situations... and how often I am stuck.

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FASHION PAINTINGS FROM THE CLARK A travel exhibit of paintings by Howard Chandler Christy, Gusman, Mancel, Edgar, Ingham, Harnett, Prentiss.

January 12 at Montreal 104, 114, 124, 134, 144, 154, 164, 174, 184, 194, 204, 214, 224, 234, 244, 254, 264, 274, 284, 294, 304, 314, 324, 334, 344, 354, 364, 374, 384, 394, 404, 414, 424, 434, 444, 454, 464, 474, 484, 494, 504, 514, 524, 534, 544, 554, 564, 574, 584, 594, 604, 614, 624, 634, 644, 654, 664, 674, 684, 694, 704, 714, 724, 734, 744, 754, 764, 774, 784, 794, 804, 814, 824, 834, 844, 854, 864, 874, 884, 894, 904, 914, 924, 934, 944, 954, 964, 974, 984, 994, 1004, 1014, 1024, 1034, 1044, 1054, 1064, 1074, 1084, 1094, 1104, 1114, 1124, 1134, 1144, 1154, 1164, 1174, 1184, 1194, 1204, 1214, 1224, 1234, 1244, 1254, 1264, 1274, 1284, 1294, 1304, 1314, 1324, 1334, 1344, 1354, 1364, 1374, 1384, 1394, 1404, 1414, 1424, 1434, 1444, 1454, 1464, 1474, 1484, 1494, 1504, 1514, 1524, 1534, 1544, 1554, 1564, 1574, 1584, 1594, 1604, 1614, 1624, 1634, 1644, 1654, 1664, 1674, 1684, 1694, 1704, 1714, 1724, 1734, 1744, 1754, 1764, 1774, 1784, 1794, 1804, 1814, 1824, 1834, 1844, 1854, 1864, 1874, 1884, 1894, 1904, 1914, 1924, 1934, 1944, 1954, 1964, 1974, 1984, 1994, 2004, 2014, 2024, 2034, 2044, 2054, 2064, 2074, 2084, 2094, 2104, 2114, 2124, 2134, 2144, 2154, 2164, 2174, 2184, 2194, 2204, 2214, 2224, 2234, 2244, 2254, 2264, 2274, 2284, 2294, 2304, 2314, 2324, 2334, 2344, 2354, 2364, 2374, 2384, 2394, 2404, 2414, 2424, 2434, 2444, 2454, 2464, 2474, 2484, 2494, 2504, 2514, 2524, 2534, 2544, 2554, 2564, 2574, 2584, 2594, 2604, 2614, 2624, 2634, 2644, 2654, 2664, 2674, 2684, 2694, 2704, 2714, 2724, 2734, 2744, 2754, 2764, 2774, 2784, 2794, 2804, 2814, 2824, 2834, 2844, 2854, 2864, 2874, 2884, 2894, 2904, 2914, 2924, 2934, 2944, 2954, 2964, 2974, 2984, 2994, 3004, 3014, 3024, 3034, 3044, 3054, 3064, 3074, 3084, 3094, 3104, 3114, 3124, 3134, 3144, 3154, 3164, 3174, 3184, 3194, 3204, 3214, 3224, 3234, 3244, 3254, 3264, 3274, 3284, 3294, 3304, 3314, 3324, 3334, 3344, 3354, 3364, 3374, 3384, 3394, 3404, 3414, 3424, 3434, 3444, 3454, 3464, 3474, 3484, 3494, 3504, 3514, 3524, 3534, 3544, 3554, 3564, 3574, 3584, 3594, 3604, 3614, 3624, 3634, 3644, 3654, 3664, 3674, 3684, 3694, 3704, 3714, 3724, 3734, 3744, 3754, 3764, 3774, 3784, 3794, 3804, 3814, 3824, 3834, 3844, 3854, 3864, 3874, 3884, 3894, 3904, 3914, 3924, 3934, 3944, 3954, 3964, 3974, 3984, 3994, 4004, 4014, 4024, 4034, 4044, 4054, 4064, 4074, 4084, 4094, 4104, 4114, 4124, 4134, 4144, 4154, 4164, 4174, 4184, 4194, 4204, 4214, 4224, 4234, 4244, 4254, 4264, 4274, 4284, 4294, 4304, 4314, 4324, 4334, 4344, 4354, 4364, 4374, 4384, 4394, 4404, 4414, 4424, 4434, 4444, 4454, 4464, 4474, 4484, 4494, 4504, 4514, 4524, 4534, 4544, 4554, 4564, 4574, 4584, 4594, 4604, 4614, 4624, 4634, 4644, 4654, 4664, 4674, 4684, 4694, 4704, 4714, 4724, 4734, 4744, 4754, 4764, 4774, 4784, 4794, 4804, 4814, 4824, 4834, 4844, 4854, 4864, 4874, 4884, 4894, 4904, 4914, 4924, 4934, 4944, 4954, 4964, 4974, 4984, 4994, 5004, 5014, 5024, 5034, 5044, 5054, 5064, 5074, 5084, 5094, 5104, 5114, 5124, 5134, 5144, 5154, 5164, 5174, 5184, 5194, 5204, 5214, 5224, 5234, 5244, 5254, 5264, 5274, 5284, 5294, 5304, 5314, 5324, 5334, 5344, 5354, 5364, 5374, 5384, 5394, 5404, 5414, 5424, 5434, 5444, 5454, 5464, 5474, 5484, 5494, 5504, 5514, 5524, 5534, 5544, 5554, 5564, 5574, 5584, 5594, 5604, 5614, 5624, 5634, 5644, 5654, 5664, 5674, 5684, 5694, 5704, 5714, 5724, 5734, 5744, 5754, 5764, 5774, 5784, 5794, 5804, 5814, 5824, 5834, 5844, 5854, 5864, 5874, 5884, 5894, 5904, 5914, 5924, 5934, 5944, 5954, 5964, 5974, 5984, 5994, 6004, 6014, 6024, 6034, 6044, 6054, 6064, 6074, 6084, 6094, 6104, 6114, 6124, 6134, 6144, 6154, 6164, 6174, 6184, 6194, 6204, 6214, 6224, 6234, 6244, 6254, 6264, 6274, 6284, 6294, 6304, 6314, 6324, 6334, 6344, 6354, 6364, 6374, 6384, 6394, 6404, 6414, 6424, 6434, 6444, 6454, 6464, 6474, 6484, 6494, 6504, 6514, 6524, 6534, 6544, 6554, 6564, 6574, 6584, 6594, 6604, 6614, 6624, 6634, 6644, 6654, 6664, 6674, 6684, 6694, 6704, 6714, 6724, 6734, 6744, 6754, 6764, 6774, 6784, 6794, 6804, 6814, 6824, 6834, 6844, 6854, 6864, 6874, 6884, 6894, 6904, 6914, 6924, 6934, 6944, 6954, 6964, 6974, 6984, 6994, 7004, 7014, 7024, 7034, 7044, 7054, 7

Healthy Relationships "Proud Together" project by Jennifer (Jensen) Price, makes marks inspired by the rural landscape. Through November 30 at Burlington Healthcare Medical Center and Lufkin, TX. Info: 800.333.3338 or



Myra Hudson

Life. In one of her oil paintings, a two-headed rooster helps carry his chicks in the kitchen, while other heads walk tightly around the same wooden space, the children's eyes frozen just grazing the bottom of his father's back, never looking back. In "Goliath" (spectator), a straddle-beamed man with an ear full of silver beads stands outside in the rain, streams of water pouring off the edges of his hat. *Shoshun*, who lives in Bhopal, captures the intimate feel of small-town life in her landscape and figurative paintings, which are at Yorkville Public Library for her first ever solo show, November 16 through January 1.

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UNABASHING 4 + 1/2 Director Rian (Susuki) Fiske turns his winifred footage from 16 countries into a vocal sportswear-oriented ko-zine. (the-cyral culture info shenanigans) (95 min PG-13 Parents)

SEVEN/27CD-SPATHE★★★★ Playwright Martin (in-frags) Maccagnan returns to New York a twisty drama about a cross-number who brags herself as Claude: stars Joe Mantel & Sherry Longford's belated coupling. Cost: Fares! Cast: Fares! (Kinship: *Verde* vs. *Wider* Danish and *Wider* *Hollywood* star) (Tech: *W*, *W*)

SILENT HILL REVELATIONS: A young girl (Alicia
Demerutis) finds herself drawn toward a creepy
alternate reality as the second film based on
the horror video game series and the first to be
filmed in 3-D. **Rated R** (Sawyer directed
Neil LaBute. Marshall and Jean Jean. 94 mins. R,
Censored 15-21. www.fox.com 8.8.03)

QUESTIONS 1/10 JUNE: In *Letter for James Mavor* Day comes a scene that about a true-crime novelist (William S. Burroughs) who wonders a lot of Groundhog and in the end may know about the life of a day of a new house. With James Mavor and John Hylton. (See the *Journal of Comedy*)
 (Source: *Journal of Comedy*)
 (Source: *Journal of Comedy*)

SCRAPALLA★★★ *120m (Newburybury Road)*
Ape-and-dog-the-least James Bond adventure
in which the superguy (Daniel Craig) faces a threat
from Michael (with a Whodunnit McGuffin) Jordan
Bardem. Jack Black and Keanu Reeves. (M) 100
PG-13 (R) 100 (C) 100 (M) 100 (M) 100 (M) 100
PG-13 (R) 100 (C) 100 (M) 100 (M) 100 (M) 100

[illegible]

REBECK TILLEY *There's a* is an animated family comedy whose characters were made whole (voiced by John C. Reilly) through a great sea quest for self-realization. But can he find a place in the world?

of modern gangster film: the voices of John Lynch and Jack McInroy. Nick Moore directed (1994), PG. Sig. Peckure. Fure (1-0), Hysteria (1-0), Hanger (1-0), Fubler. Fubler (1-0), Fubler (1-0).

NEW ON VIDEO

COATS IN NEW YORK Poster director Julie Dreyse plays a woman accused of a grisly murder when her French family comes to stay with her and her American boyfriend (Chloë Sevigny). With Robert DeNiro and Kirsten Dunst. (The mo.)

NAME **www.123** In the latest *Vision* magazine, we're asked: Traditional - or 123 parents decide to only standardize to mark rules and go all trigger flames with her hair and/or nose. Mark Andrews and Brenda Chapman directed *100* men 100.

MARK HORTON is the screenwriter/director, two departed filmmakers try to make a love connection. With Jordan Peele, Selma Hayek and Christopher Walken. Read our online-only review this Friday at www.ew.com. (R, 100 mins, 1997)

MTV COMES TO THE RESCUE The band of extremists who founded and led by Travis Fimmel and featured in MTV song their daredevil stunts involving jet skis and other vehicles in their last Gregg Sothery and Joseph Raabe directed. [B] **W**

THE DUMB OF VERMILION H W/LR *Eleutherodactylus* family struggles to adapt to regression living in this Louisiana canal-wading documentary from docOn Line.com/StevenFeld 7/20/2006. PG

STAYADES **AB** Things get very unedible for two young pot smokers when a Mexican drug cartel abducts their shared girlfriend (Blake Lively). Oliver Stone directed. With Aaron Johnson, Benicio Del Toro, and John Cusack. (134 min. R)

THE SITTICERS **9/24** A bombing batch of suburban neighborhood satirists 1 with two others (Lucy and Marco) — from suburban drunks — in the comedy. It has laughs, Joseph Hill has killer Rosemary-DeWitt and Billy Crystal star. (1982) **8**

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movies you missed

64: *Last Ride*

This week by Maxine Rose Ph.D.

It's not easy to draw the line between a loving parent and an abusive one in this Aussie film.



Ex-on Ker (Hugo Weaving) and his 10-year-old son, Chuck (Tom Russell), are homeless and trudging through the Australian outback. Chuck's mom isn't in the picture and never has been. Where they came from and why they keep moving are things we learn gradually from TV news, E! tabloids and a meeting with one of Ker's old girlfriends, Maryanne (Anni Høj).

As the journey takes them further from civilization, Chuck suspects he did his hurt someone he cares about. He watches as Ker brutalizes people who get in their way. Can Chuck betray the only family he has?

HAROLD HARRISON

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SEVEN DAYS
seven days vt.com**Curses, Foiled Again**

Authorities investigating the theft of President Obama's teleprompter and podium last fall identified Eric Brown, 44, as their suspect. The equipment was recovered a few days later in Hinesville, Ga., but federal investigators continued their search for the culprit because the case involved the president. After an informant reported Brown had bragged about the theft and possessed items bearing the presidential seal, federal agents used tracking data in Brown's cellphone to learn that the phone had been where the items were when they'd been stolen. (Blackboard: WVEK-TV)

Mrs. Doubtfire's Evil Twin

Paul Henry Cannon, 46, pleaded guilty in Waterloo, Iowa, to masquerading as a woman for four months. Cannon wore women's clothing, was issued a driver's license in the name of Sheila Davis, used her birthdate and Social Security information, and held two jobs posing as her. He opened a bank account under Davis's name and used it and the driver's license to pass \$400 worth of bad checks. Authorities uncovered the ruse after state troopers stopped Cannon driving a 1992 car with missing women's clothing and issued the ticket to Sheila Davis. They later learned the car was stolen and went to arrest the real Sheila Davis, who knows Cannon, but realized they had the wrong person and rebuked Cannon. (Waterloo-Cedar Falls Courier)

Blame Game

An Italian court convicted six architects and a government official of manslaughter for failing to predict the 2009 L'Aquila earthquake, which killed more than 300 people, and sentenced them to six years in prison. The court also ordered Italian authorities to pay 78 million euros (\$10 million) in damages. (CNN)

Came Follies

Authorities in Akron, Ohio, evacuated city hall after someone reported seeing what looked like a pipe bomb in a 4-foot-long aluminum truck with duct tape at both ends and the word "Kaboom" written on it. The Summit County bench-bound determined it wasn't a bomb. Further investigation identified it as a homemade cane belonging to James Kaboom, 66, who said he'd forgotten it at a meeting. Noting his family came from Poland, he explained his last name was shortened from Kabanowski. His actual, full legal name is Michael Hanka Kaboom. (NBC News)

After British police received a report of a man carrying a suitcase owed through Chelmsley, in Leicestershire, an officer spotted a suspect and ordered him to stop. When he didn't, the officer discharged his Taser, forcing the man to drop the object and fall to the ground. At this point, according to Chief Superintendent Stuart Williams, it "became apparent that this man was not the person we were looking for." Instead, it was Colin Farnes, 60, a blind man using a white stick to find his way. "It felt like I was grabbing an electricity pylon!" Farnes, who has suffered two strokes, said after he was treated at the hospital and apologized to by police, who later arrested a man carrying an actual suitcase sword on suspicion of being drunk and disorderly. (BBC News)

When Guns Are Outlawed

A man who rammed into a wall at the Greener Sweethome Missionary Baptist Church in Forest Hill, Texas, apparently on purpose, got out of the car, chased the minister and beat him to death with an electric guitar. Police who found Derrick Anthony Barlow monitoring the Rev. Dorsey Kirk Sr. used a Taser to subdue him. Barlow became unresponsive and died in the back of the patrol car. (Associated Press)

Hide-How

Police who stopped a car driving erratically in Naples, Fla., observed a bag of marijuana in the back seat and arrested passenger Vicky Golac, 18, who was sitting in the car but denied ownership. Two friends told the officer if wasn't theirs and were allowed to leave. When jail deputies strip-searched Golac, they found more marijuana in her genitalia. She insisted it wasn't hers but that she was hiding it to keep her friends from getting in trouble. (Naples Daily News)

Chicken Little Was Right

Jennifer Gooding was giving horseback riding lessons to a group of teenagers while their parents watched near Ansonia, Wis., when a five-foot piece of raw chicken hit one of the students on the head. "Three objects fell out of the sky in front of us," Gooding said, "two longer and one quite small." Avian expert Bryan D. Wells of the College of William and Mary said the chicken parts likely came from high-flying seagulls, "which we know carry chicken parts." (Salisbury, Md.'s Daily Times)



Scorpio

(Oct. 23-Nov. 21)

An environmental organization in New Zealand found that the local fishing industry wastes about 70 percent of its haul. In contrast, Icelandic fishermen to use 96 percent of every fish caught.

For example, New Zealand companies throw away most of the liver, rose and head of the fish, while Iceland has come up with ways to take advantage of all that stuff! Judging from your current astrological odyssey, Scorpio, I conclude that it's essential for you to take your cue from Iceland rather than New Zealand in the coming weeks. Be resourceful, efficient and thorough in harnessing the power of all your raw materials.

ARIES (March 21-April 19) In old Christian and Islamic lore, the dove was a symbol of the Holy Spirit. The dove as *tyndinodis* (a dove and sacred bird) the dove was an important shape-shifter could not take on its form. The dove had a different meaning in other traditions, however. Among the ancient Greeks, it had a special relationship with Aphrodite, the goddess of love. In Islam, its eggs were

regarded as aphrodisiacs. Drawing on all these meanings, I'm reminding the dove to be your power animal in the coming week. You will have several good chances to strongly your connection with divine love (twice through the power of love and more — and Vice Versa).

TAURUS (April 20-May 20) You need an agreement to design and refine your relationship with your karmas. That doesn't mean you should not be custom and simply give it to them. Rather, I'm suggesting you accept the bond that makes you feel like you have to either radically reject your own-placed longings or else thoughtfully express them. Is there an in-between position you can find? A way you can appreciate the negative gift that the temptations confer and not be miserably dissatisfied by them? A perspective in which you're neither tempted by gift nor driven to compromise your integrity?

GEMINI (May 21-June 20) You're a lot like a professional pilot who is operating the glider ship ride at an amusement park. You have responsibilities to a top chief when shiping for insured. Instruments in a steady environment show in clear words. Details, you may feel slightly off-balance or disappointed even though you have a lot going for you. Hear the best possible thing you could do while you wait for the future to show you how to make a connection. Make your intention to feel centered, poised and at peace exactly as you are right now.

CANCER (June 21-July 22) Contrary to conventional wisdom, there is severely enough available to feed everyone on the planet. The problem is, it's not distributed so fairly. Some people get far more food than they need and even waste a lot of it, while less fortunate folks go hungry. I invite you to think about whether you might have a particularly unique role to play in your world. Especially, is there a part of your psyche that's been cultivated but a different part that occupies mercurial shares of love and support? Are you overinvested in one way but starved in another? The coming weeks would be an excellent time to correct such an imbalance (here on food I repeat correct-cyberlink.)

CHECK OUT BOB BRIDZMAN'S EXPANDED WEEKLY

LEO (July 23-Aug. 22) This horoscope is not an advertisement. For commercial shrews, I am advising no payment from a commercial shrew company for suggesting that you go care a customized engraved gold digging tool for your own personal use. And I will tell free if you don't actually get a real one, but instead merely imagine you will envision a perfect one. See, the fact is, Leo, the coming weeks will be an excellent time to do a good thing, to dig up the first wave of metaphysical aid in the planet where you will build your future career house masterpiece in labor of love.

VIRGO (Aug. 23-Sept. 22) I don't think you're even aware of the game you're being immersed in. You may even be aware that you're playing it. If I'm right about this, please make it a priority to acknowledge what's going on and identify the exact nature of the game. You can't afford to be innocent about the substance in which that is in motion. It's mutually important not to be too nice and polite to the complicated truth. Please note: There's no secret to a cynical stance — that would be inappropriate as a response to being a sweet little bunny. But you should definitely activate your jungle senses.

LIBRA (Sept. 23-Oct. 22) On traditional someone asked members of the community the following: "What is your best unanswerable question?" Among the most honest answers were: "What is love?" "What is magic?" "Why is there something as opposed to nothing?" "What is the real truth?" Their truth was more event-driven possibilities: "Where do squawks go during hurricanes?" "Could Jesus microwave a burrito so hot that he himself could not eat it?" I asked you to sleep with me would your answer be the same as the answer to this question?" After consulting the current astrological services, I have your own best advice — a query like this will provide maximum stimulation as you need to stand during the next four months.

SAGITTARIUS (Nov. 23-Dec. 22) They will say you are on the wrong road and just Antonio Porches "is your own." I suspect you may have to deal with wrong-headed judging like that in the coming weeks. Septembers. In fact you could experience a surprise of disarming ways you had advice

that tries to show you away from the path with heart. Some of the good may come from anyone some from friends or loved ones and some from distant. Wise ways in your own hand. I hope you won't be demoralized by the onslaught, but will instead ponder like a wise hermit who is universally in a mediating time.

CAPRICORN (Dec. 22-Jan. 19) I'm sure you've got thousands of practical details to attend to. Your schedule may be as busy as it has been in months. But I hope you will find time to do what I consider essential to your well-being, and that is to wander and wonder. In fact, make that your motto: to wander and wonder. Even if it's just for a few stolen moments between your various appointments, allow yourself to meander off into the unknown and marvel at all the curious things you find. Be on the lookout for high strangeness that melts your imagination for ecstatic pleasures that titillate your lust for novelty and for fertile chaos that blows your mind in all the right ways.

AQUARIUS (Jan. 20-Feb. 18) Janet Joyce was a great novelist but not much of a fighter. He picked a more inspiring and athletic body to go drinking with, though Ernest Hemingway. If the two men encountered any alcohol-induced trouble, Joyce would stand behind his friend and fight. That's what Hemingway dealt with well. I don't anticipate that you'll be in the vicinity of any bar scuffles in the coming week, Aquarius. But I do think you would benefit from having a potent and persuasive ally on your side. It's time to do some left and right to your mental resources.

PISCES (Feb. 19-March 20) Is it possible that you have been too negative and apathetic for your own good lately? I mean, I love how attuned you are to theebb and flow of subtle energies — it's one of your most unique and powerful qualities — but I feel you may be going too far. As a hermit, it's right to note the most sensitive and responsive person in a 10-mile radius, let alone see you work on being more self-contained and right now. Think why for a limited time only the ocean reminding that you turn the full force of your lovely belly volume on yourself.

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BLISS by HARRY BLISS



SURE, I AM ONE OF THE 49% ABSOLUTELY OBSESSED WITH THE COLLAPSE OF THE MEDIUM OF RIGHT-WING PUNDITRY IN THE WAKE OF BARACK OBAMA'S RE-ELECTION.



IF ANYTHING, IT'S THE OPPOSITE OF PORNOGRAPHY.



THE CLIPPING CAME WITH THE ELECTION RESULTS.

THE
CHRONICLES
BY
FREDDY
FORD

TWO THE BEST, THAT STAFF (AND POST-ELECTION) IT WAS PURE PLEASURE. POST-PLAY, IF YOU WILL.



HAD YOU EVER WONDERED WHAT IT WITH FRIENDS & FAMILY CO-WORKERS & CHILDREN WITHOUT FEELING GUILTY, SHAMEFUL OR JEALOUS?

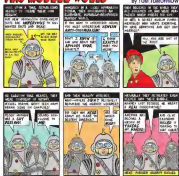


I'LL PROBABLY HAVE TO DO A 13-STEP PROGRAM TO BRING THE LIGHT, BUT I DON'T CARE!!



THIS MODERN WORLD

by TOM TOMORROW



led rail

SMALL GOVERNMENT? YOU'RE SOAKING IN IT



lulu eighthball



SEVEN DAYS

11.14.10-11.20.10

SEVEN DAYS

11.21.10-11.27.10

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